

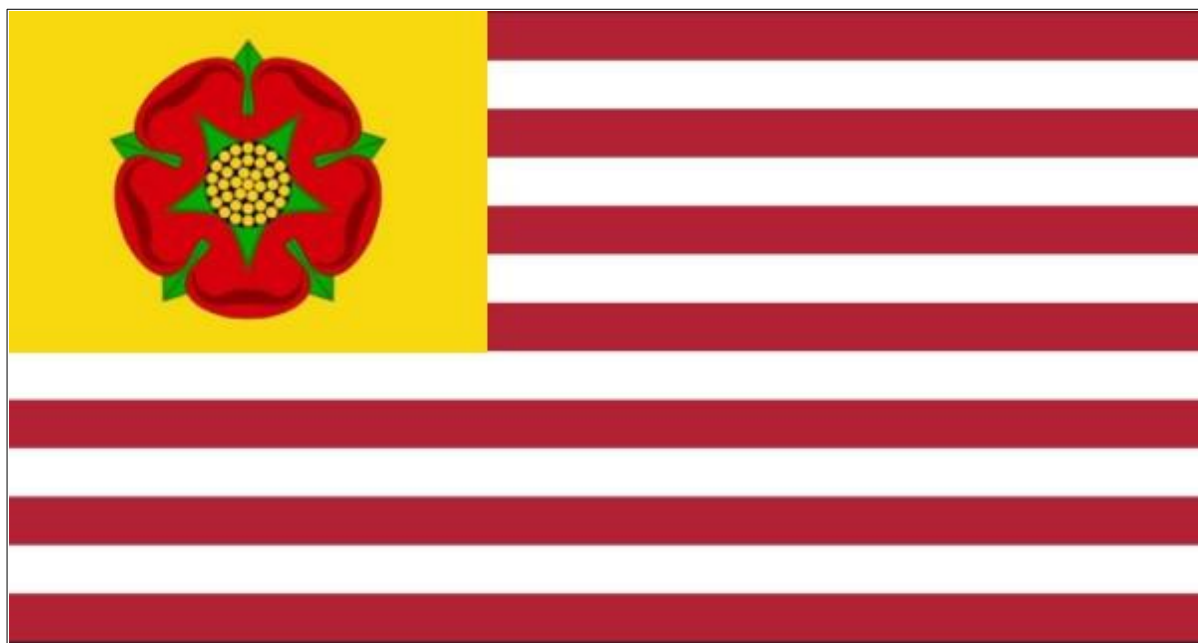
The Lanky Yankees



**Lancashire Clog Makers in
Nineteenth Century United States
of America**

**Michael L. Jackson,
Adlington (Lancashire),
December 2023**

The Lanky Yankees



**Lancashire Clog Makers in
Nineteenth Century United States
of America**

**Michael L. Jackson,
Adlington (Lancashire),
1st edition November 2021
2nd edition December 2023**

Introduction

While searching online newspaper archives for clog-related reports and advertisements, I spotted two interesting interviews with Lancashire-born clog makers who had relocated to the United States of America. Both interviews were published in newspapers in 1884.

I shared a JPG image of the first interview in the Facebook group of *The Lancashire Society*, but the second interview is longer and harder to share successfully in that way. Therefore I decided to transcribe both interviews, add additional material, and write this short pamphlet.

This decision was influenced by the fact that the title “The Lanky Yankees” amused me, if nobody else. I cannot claim to be the first to find the concept of Lanky Yankees amusing. Vocalist Billy Murray recorded the song “The Lanky Yankee Boys in Blue” in 1908, and in 1917 “Our Lanky Yankee Boys in Brown” appeared, coinciding with the USA entering the Great War. There is also a current business known as *Lanky Yankee*, but my title is not an attempt to cash in on the success of that enterprise, especially as this short volume is only available free of charge.

Other than transcribing the articles, and adding a little extra material, I am not claiming to have done a great deal of research at this stage. My aim is to draw the existence of Lancashire clog makers in nineteenth century USA to the attention of the world at large. Furthermore, both articles make some interesting points about styles of clog dancing, in particular the differences between the Lancashire and American styles. Some readers might not be familiar with American clog dancing, so I hope that this booklet gives them food for thought. I will do more research in the longer run, but it might be a while before I write something in more detail about clog makers and clog dancers in the USA.

Perhaps my main input to this volume is the flag on the cover. Before anyone picks me up on the Lancashire Flag used in places of the stars, I do know that the red rose on yellow background was registered as the official flag of Lancashire only in the late twentieth century, a hundred years or so later than the date of the interviews. Historically Lancashire’s flag had a white background, but a town in Scotland registered its flag, consisting of red rose on white background, first. A new background had to be registered for Lancashire’s flag, yellow was chosen, and most people in Lancashire now recognise the red rose on yellow background as the county’s flag.

Second Edition

Though I have not conducted extensive additional research into clog making and clog dancing in the USA since releasing the first edition, some interesting material has come to light recently. In particular, I have been able to identify the clog maker interviewed by a newspaper journalist about clog making and clog dancing in 1879. I now know that he was the son of a Lancashire-born clog maker, and that, working together in New York, they made many of the dancing and work clogs sold in the USA in the nineteenth century. I did not use the 1879 article in the first edition because I could not confirm any connection between the clog maker and Lancashire, but it is reproduced in full in this edition. In my opinion, it is perhaps the most interesting interview with a clog maker published during the nineteenth century, and it alone justifies my updating of *The Lanky Yankees*.

Introduction

Furthermore I have also identified a supplier of clogs in the first quarter of the nineteenth century who probably had emigrated from Lancashire to the United States. However further research would be required to confirm from where in Lancashire he emigrated.

As some Lancashire clog makers supplied dancing clogs to many of the most highly rated clog dancers in the United States, I have added material about their customers.

For readers with a general interest in clog making, I have included an extended 'Further Reading' section which includes titles published after the first edition of this one was released.

**Michael L. Jackson,
Adlington (Lancashire),
December 2023**

Acknowledgements

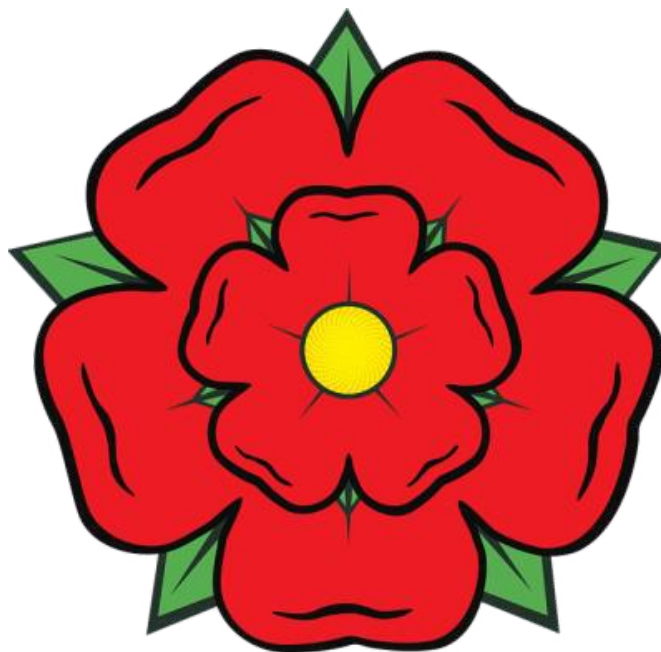
Thanks to the US Library of Congress's *Chronicling America – Historic American Newspapers* (available [here](#)) and the Illinois Digital Newspaper Collections (available [here](#)) for the American articles and advertisements; and the National Library of New Zealand's *Papers Past* archive (available [here](#)) for one of the articles.

The maps of Leigh, Pennington and Bedford are courtesy of the National Library of Scotland. Further maps are available from [here](#).

Thanks to [FamilySearch](#) for various American records.

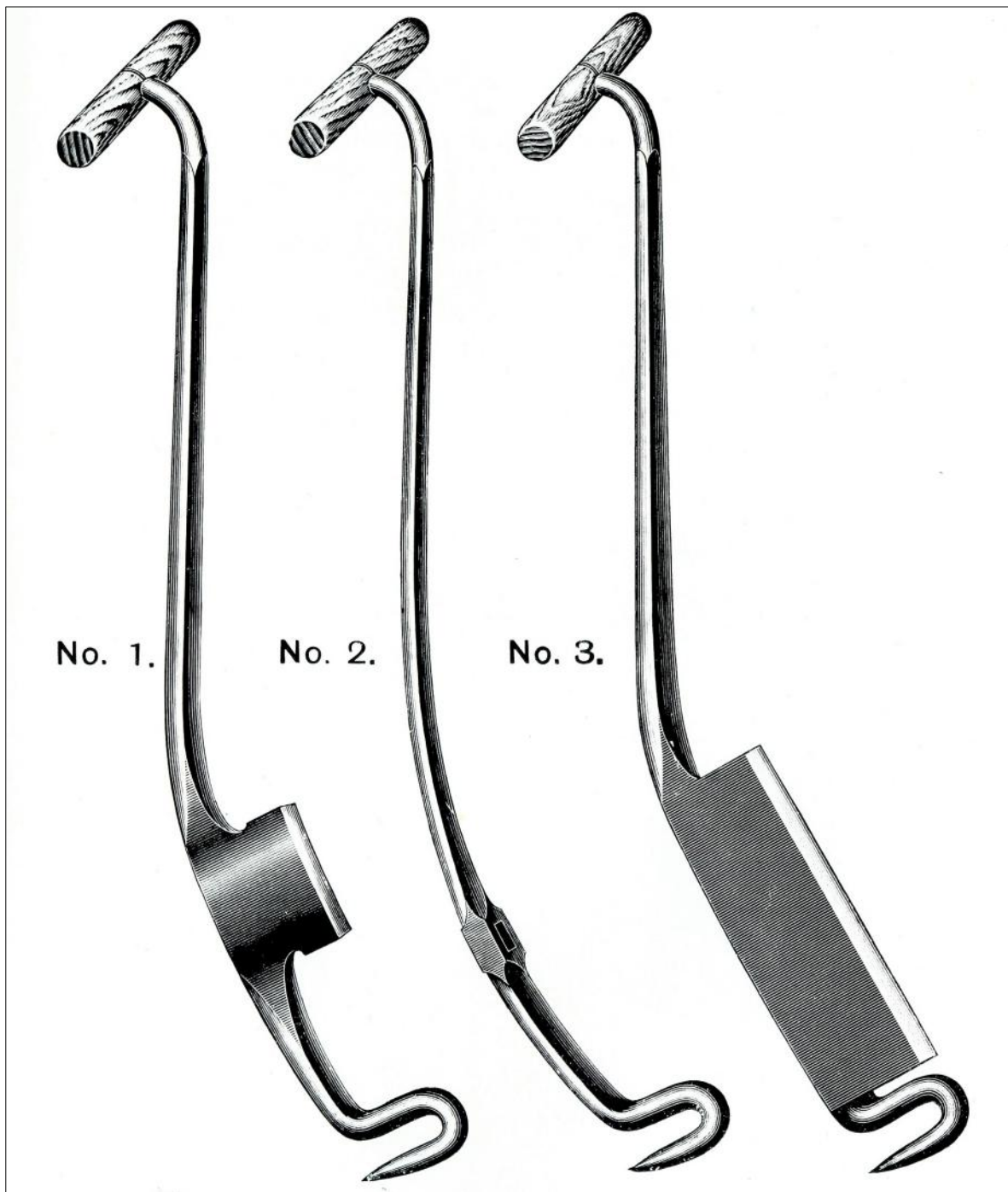
This document has been prepared using the free LibreOffice suite, in particular LibreOffice Writer. A free download is available [here](#).

Free PDF tools available via <https://jpg2pdf.com/> were very useful.



Introduction

Cloggers' knives such as these made by Henry Carter in High Burton, Yorkshire, were used by Lancastrian cloggers in the United States



The Lanky Yankees

I am not sure for how long I have known that clogs were made in the United States of America, and that there were Americans who danced in these wooden soled shoes. Probably more years than I care to remember. A few years ago we even bought a pair of antique dancing clogs from the USA. Unfortunately I cannot be certain that they were made there, because in the nineteenth century some Americans imported clogs from Britain, and more recently an American tourist might have found dance clogs in a British antique shop and taken them home to the States. To a limited extent clogs were exported from America to Britain in the nineteenth century, so who knows from where our dancing clogs originated.

My long-term aim is to research and document clog making and clog dancing in the United States. There is some material already about American clog dancing, but I would like to present my own viewpoint if I find any new information worth publishing. However, this will not happen in the foreseeable future because I already have a backlog of material to publish on subjects closer to home.

When an opportunity arises, I will put current research to one side to work on something which can be brought to a conclusion more promptly. That was the case several weeks ago when we obtained several postcards of American clog dancer Fanny Fields. "Happy Fanny Fields", as she was known, performed in Britain from 1901 to 1913, and I wrote a brief biography of her earlier this year.

I am in a similar situation, having found interesting articles about Lancastrian clog makers living in the United States while I was searching for other clog-related material. I think it is worth pausing other work to make the articles available. They have some interesting things to say about clog making and clog dancing in the United States of America, and people nowadays might not be familiar with the issues discussed in the interviews.

Before turning to the two newspaper articles published in 1884, I have found other material from earlier in the nineteenth century which is of interest.

In late 1818, an Isaac Entwisle advertised the availability of his clogs in the *Alexandria Gazette & Daily Advertiser*. The similarity of his surname to the Lancashire surname and habitation Entwistle suggests that he came to the USA from Lancashire. This is from 20th November 1818:

Isaac Entwisle,

Boot, Shoe and Clogg Manufacturer,

BEGS leave respectfully to inform his friends and the public, that he continues to manufacture boots, shoes and cloggs of the best quality, at his store in King-st. near Mr. Perry's.

He desires particularly to recommend a trial of his clogs to the attention of slave proprietors, and to laboring people in general; from their superior utility in resisting wet and cold during the winter season, they will be found a great acquisition to this description of people, both from their superior comfort and saving in cost.

November 16

mwf

Isaac Entwisle,
Boot, Shoe and Clogg Manufacturer,
BEGBS leave respectfully to inform his friends and the public, that he continues to manufacture boots, shoes and cloggs of the best quality, at his store in King-st. near Mr. Perry's.
He desires particularly to recommend a trial of his clogs to the attention of slave proprietors, and to laboring people in general; from their superior utility in resisting wet and cold during the winter season, they will be found a great acquisition to this description of people, both from their superior comfort and saving in cost.
November 18 mwf

The fact that he was promoting the merits of his clogs to slave proprietors is alarming. However his advertisements confirm the availability of clogs in the United States in the first quarter of the nineteenth century.

Entwisle's advertisements imply that he made clogs intended for workers rather than dancers. Would workers have made use of their clogs to perform step dances with them? I have not found any records to confirm that they did. Reports of performances by professional clog dancers date from later in the nineteenth century. It is possible, however, that there were performances of clog dancing at informal social gatherings as soon as clogs became

available in the United States. Dancers might have had prior experience of clog dancing in Britain or Ireland before they emigrated; or they might have performed step dances in shoes or boots in Britain or Ireland and then modified their dances to perform them in clogs. This is purely speculation about the possibility that clog dances could have been performed in the United States once clogs became available. I would surprise myself if ever found any evidence to confirm the theory.

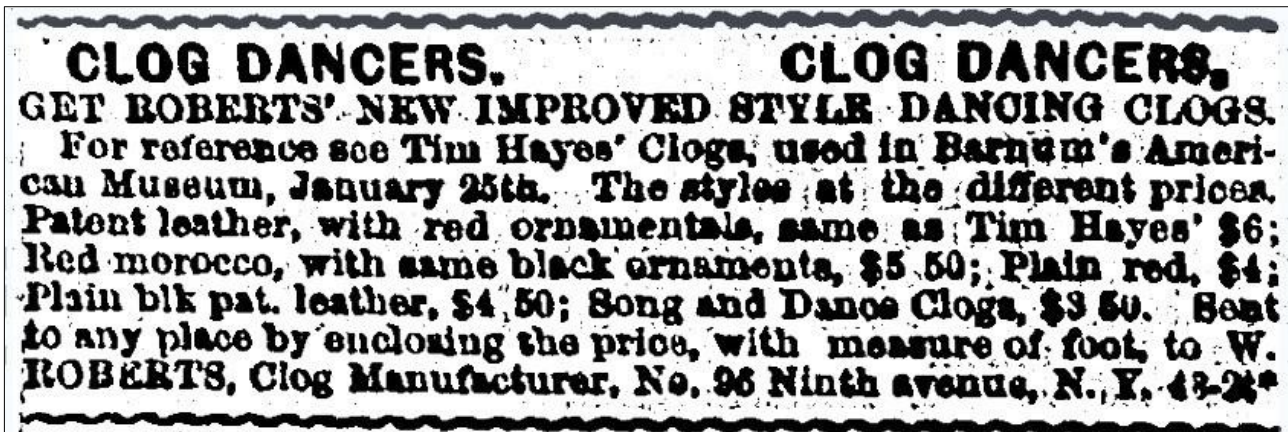
In *The Clog Making Cleggs of Lancashire's Fylde*, I reported the conversion to the Mormon faith of some members of the Clegg family who made clogs in Lancashire. Jonathan Clegg emigrated to the United States and travelled to Salt Lake City in Utah in 1856. According to a family history, a Mormon bishop 'advised Jonathan to make wooden shoes (clogs) because of his experience in that field. He walked to Salt Lake City to get the proper tools and leather, 44 miles each way, and "never had any trouble with the Indians."' I have not found any evidence to confirm this, or to identify for how long Jonathan Clegg might have made clogs in Utah.

A Wm. Roberts placed advertisements for his working and dancing clogs in the *New York Clipper* from 1864 onwards. This was during America's Civil War.

WM. ROBERTS,
MANUFACTURER OF THE MOST APPROVED STYLES OF
WORKING AND DANCING CLOGS,
No. 98 NINTH AVENUE,
Established in New York in 1842. NEW YORK.
Clogs wholesale and Retail, and sent to any part of the United States on receipt of price, dimensions of foot and size of boot worn.
PRICES—Red and Black Morocco Dancing Clogs, \$3.50; Men's Working Clogs, from size 8 to 11, \$2.25—from size 12 to 14, \$2.50; Boots, according to length of leg, from \$4.50 to \$5.50. 8-21*

New York Clipper, 11th June 1864

By 1865 the emphasis in Roberts' advertisement was placed on his dancing clogs.



CLOG DANCERS. CLOG DANCERS.
GET ROBERTS' NEW IMPROVED STYLE DANCING CLOGS.
For reference see Tim Hayes' Clogs, used in Barnum's American Museum, January 25th. The styles at the different prices. Patent leather, with red ornamentals, same as Tim Hayes' \$6; Red morocco, with same black ornaments, \$5.50; Plain red, \$4; Plain blk pat. leather, \$4.50; Song and Dance Clogs, \$3.50. Sent to any place by enclosing the price, with measure of foot, to W. ROBERTS, Clog Manufacturer, No. 96 Ninth avenue, N. Y. 43-24

New York Clipper, 11th February 1865

Dancing clogs were available in a variety of styles, and their use by dancer Tim Hayes was highlighted. Why mention Tim Hayes as being one of Roberts' customers?

Tim Hayes was one of the most successful clog dancers in the United States during the 1860s, even being billed as 'Champion Clog Dancer of the World' (see *New York Clipper*, 18th July 1863 or 7th May 1864). This is not the place for me to present a biography of Hayes, who died young in 1877, but this obituary presents much interesting information. (Similar articles appeared in newspapers around the world for several months after the death of Hayes.)

"THE FATHER OF CLOG DANCING."

Seventeen years ago [in 1860] Tim Hayes, then a young man of about eighteen years of age, arrived in New York, from his home in Dublin. He had a little reputation as a jig dancer, but that was all. While on his way to this country he conceived the idea of dancing a jig in clog or wooden-bottom shoes, and as soon as he put his foot on this country he ordered to be made a pair of shoes with wooden soles. On each one of the heels he had nailed an old-fashioned large-sized copper cent. He tried a dance, and succeeded. Immediately he secured an engagement as a clog dancer. His idea was a good one, and his fancy steps, that would not have any particular attention in the ordinary shoe, created a sensation. He, after filling many engagements in theatres in New York, made a European trip with Christy's Minstrels. He next made a tour over the United States, dancing his clog dance to the tune of "My Mary Ann" to rounds of applause in every city in the Union, was paid one hundred and twenty-five to one hundred and fifty dollars a week and all expenses, and after that frequently received as high as two hundred dollars per week. All this was because his style was novel. Soon he had many imitators, many of whom turned out to be better dancers than the "father" of clog dancers, as Tim Hayes was everywhere recognised to be. Some of them made money and kept it, but, notwithstanding all that Hayes made, he died in the Washington poor-house hospital on Saturday night. Hayes let his popularity and remarkable success make him unpopular with the members of his profession. He refused to associate with them off the stage, or to talk to them in the street. He was ugly, and soon he did not have a friend in the world. Then he began to drink. His dissipation continued for years. In 1863 he danced Dick Sands for the "championship clog" and one thousand dollars, and won both. About four

The Lanky Yankees

years ago he got so low that no manager would employ him. Consumption had a strong hold on him, and being without money and friends, and being too proud to knuckle down to any of his professional brethren, he went to the poor house in Philadelphia to die. He improved somewhat, and, being allowed a short liberty outside the hospital, raised a small sum of money and came to this city [Washington] in a dying condition. He applied for an engagement at a variety theatre, saying, "I know I am dying, and I want to die with my clogs on." He was sent to a boarding house near by, and a physician employed to attend him. Being just as proud as ever, he did not like to be kept at the expense of a friend, and he expressed a desire to be sent to the poor-house or hospital, otherwise known as the Washington Asylum. He was there but one week when he expired. On Saturday several of the vocalists and female dancers employed at variety theatres here visited the hospital, and had the body prepared for burial. This closes the story of the life of the first man who ever danced a clog dance in the United States. It is a sad one of a man who, though he was but thirty-five years of age, lived a most remarkable and chequered life.—Worcester Gazette.

Grantham Journal, 4th August 1877

This article, versions of which were published in several newspapers, suggested that an Irish jig dancer could have developed a new style of dancing by wearing wooden-soled clogs, and therefore he introduced clog dancing to America. Following the promotion of this theory, from May 1877 onwards, letters to the *New York Clipper* reminded readers that clog dancing had been performed in the United States long before the arrival of Tim Hayes.

CLOG-DANCING IN AMERICA.

HARTFORD, Ct., June 9, 1877.

EDITOR NEW YORK CLIPPER.—Dear Sir: * * * * By the way, making the complete circuit of our Eastern newspapers is a paragraph claiming that the lately-deceased Tim Hayes was the first person who ever executed a clog or wooden-shoe dance in America. Is this so? I have seen nothing about it in THE CLIPPER, which is the reason I ask. Yours truly, T. B. E.

It is not so. There was clog-dancing in America before Tim Hayes, who first saw the light in 1840, was born. James O'Connell, best remembered as "the tattooed man," but a versatile performer in the days when the old Franklin Theatre, in Chatham square, this city, was substantially a variety house, used to dance in wooden shoes at the Bowery Amphitheatre, on a platform such as Dan Emmett would call "the tail-board of a circus-wagon." Mons. La Thorne remember O'Connell in this specialty, and says it was in 1839. Younger men can recall its being done by Master Wood, one of the sons of William Wood the dancer and pantomimist. Unless we are very much mistaken, we saw Ben Yates with clogs on nearly thirty years ago. Coming down to later times, or a few years before Hayes arrived in this country, there was a performer named Goulding (who professed to be a boxer also, and was called "Johnny" to distinguish him from Jack Goulding the trainer) who did little else than clog-dancing, his stamping-ground being the concert-halls in lower Broadway, before the days of "444," the Canterbury, etc. The late Billy O'Neil, Irish comedian and vocalist, was also a clog-dancer prior to Hayes' time.

New York Clipper, 23rd June 1877

The Lanky Yankees

The mention of Johnny Goulding being both a clog dancer and a boxer is interesting. Several clog and step dancers in Britain and the USA either performed at boxing matches, or were boxers themselves. However, this is a subject which I will revisit at a later date.

The *New York Clipper* received further correspondence about clog dancers performing in the USA before the time of Tim Hayes:

CLOG-DANCING IN AMERICA.

The following communication refers to a portion of the "Annals" In our issue of June 23:

KANSAS CITY, Mo.. June 21, 1877.

DEAR CLIPPER: It must be amusing to you to have parties writing to you about what they know nothing—for instance, the Rochester Minstrels; again, the Uncle Toms; and now, in this week's issue, clog-dancing.

Do you remember when Burton opened the National Theatre, Philadelphia? He had a man named Ookey or Oates, who danced wooden-shoe dances between the pieces. "The Tattooed Man" did, as you say, dance in clogs. I saw him in New York in 1843. This takes the time and date out of Tim Hayes. I think that Fred Wilson was before the public prior to Hayes. In fact, it was Wilson who made it a minstrel feature with the Morris Bros.' Minstrels in Boston. Yours, as ever,

SAM S. SANFORD.

The dancer as to whose name Mr, Sanford is uncertain was Oakey, then well known in this city, and who, as ballet-master of the New National, began his first professional engagement in Philadelphia (but not before the public) on the opening night of that house, Aug. 31, 1840. He has been dead many years.

The following has reference to an obituary notice of Tim Hayes that appeared in our regular amusement columns of May 19. Mr. Wilson has misunderstood its purport. It said nothing about the deceased having been the first to introduce clog-dancing to the American pleasure-going public. What was stated was this: "He is *said* to have introduced the clog-dance as a *marked* feature of minstrel shows in this country." Mr. Wilson's note was written before he could have seen the article on clog-dancing among our "Annals" of June 23.

LONDON, Eng., June 17, 1877.

FRIEND QUEEN: A week or two ago I saw in your paper an account of the death of Tim Hayes, clog-dancer, in which you therein stated that he was the first to introduce clog-dancing to the American pleasure-going public. Please allow me to call your attention to your article in issue Feb. 6, 1875, where you decided that in the year 1852 I was then dancing in a circus, traveling as clown. I was a member of a minstrel company in Boston, at Boylston Garden, then called the Park House, in 1849, the company comprising "Byge" Thayer, bones; Brown, tambourine; Charley Howard, left-handed violin; Huntley, accordeon; Bill Newcomb, banjo; and one or two others, now forgotten, in first-part. Gray (the Boston Rattler) and myself were dancing; Rattler doing jigs, and I dancing clogs and walk-arounds. From 1841 to 1849, or long before Dick Sands or poor Tim Hayes was thought of, I was in many a fly-by-night snap.

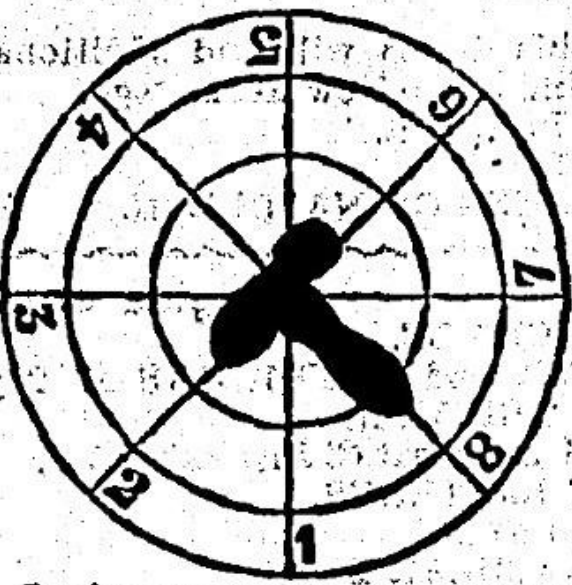
The Lanky Yankees

I am now in splendid condition, giving an entertainment to a London audience with great success, and I hope I may live to return to New York with lots of the needful. With kind regards for past favors, allow me to be, respectfully,

FRED WILSON, the Original.

New York Clipper, 14th July 1877

Though these stage performers were potential customers of Roberts, was there sufficient demand for dancing clogs in the United States to justify producing them in a variety of styles? The answer is 'yes'. Many amateur dancers took up clog dancing, even during America's Civil War, and some of them may have done so with the objective of becoming professional performers. Others may simply have enjoyed dancing or performing to entertain their friends.



**THE ART OF JIG AND
CLOG DANCING,
WITHOUT
A MASTER.
(Copyright Secured).
BY
J. H. CLIFFORD,
The most Artistic, and one of the
Oldest Dancers in the profession.
JUST PUBLISHED. PRICE, \$1.
Sent post paid to any address in the United States or Canada.
The trade supplied on reasonable terms. Private Lessons given.
Address J. H. CLIFFORD,
49-11 551 Broadway, up stairs.**

New York Clipper, 25th March 1865

The Art of Jig and Clog Dancing, Without A Master, by J. H. Clifford, was advertised in 1865 before the end of the Civil War. At present I am not aware of an earlier instructional manual on clog dancing.


In 1871 another instructional manual with a similar title – *Jig and Clog Dancing Without A Master* – was advertised by Mrs. J. K. Buckley of New York. *Clog Dancing Made Easy* was also published in New York during the 1870s. It is tempting to think that users of these manuals bought their dancing clogs from Roberts of New York.

JIG AND CLOG DANCING
WITHOUT A MASTER. New edition, containing 20 steps, fully explained. Any one with or without a previous knowledge can learn. Mailed, 50 cents. Send stamp, MRS. J. K. BUCKLEY, 292 West Houston street, New York. 40-131*

New York Clipper, 11th February 1871

PRICE 50 CENTS.

JIG, CLOG,
AND
BREAKDOWN DANCING
MADE EASY,
WITH
SKETCHES OF NOTED JIG DANCERS.



PUBLISHED BY
ED. JAMES, 88 AND 90 CENTRE ST., N. Y.,
NEW YORK CLIPPER BUILDING.

Entered according to Act of Congress, in the year 1873, by ED. JAMES, in the office of the Librarian of Congress, at Washington.

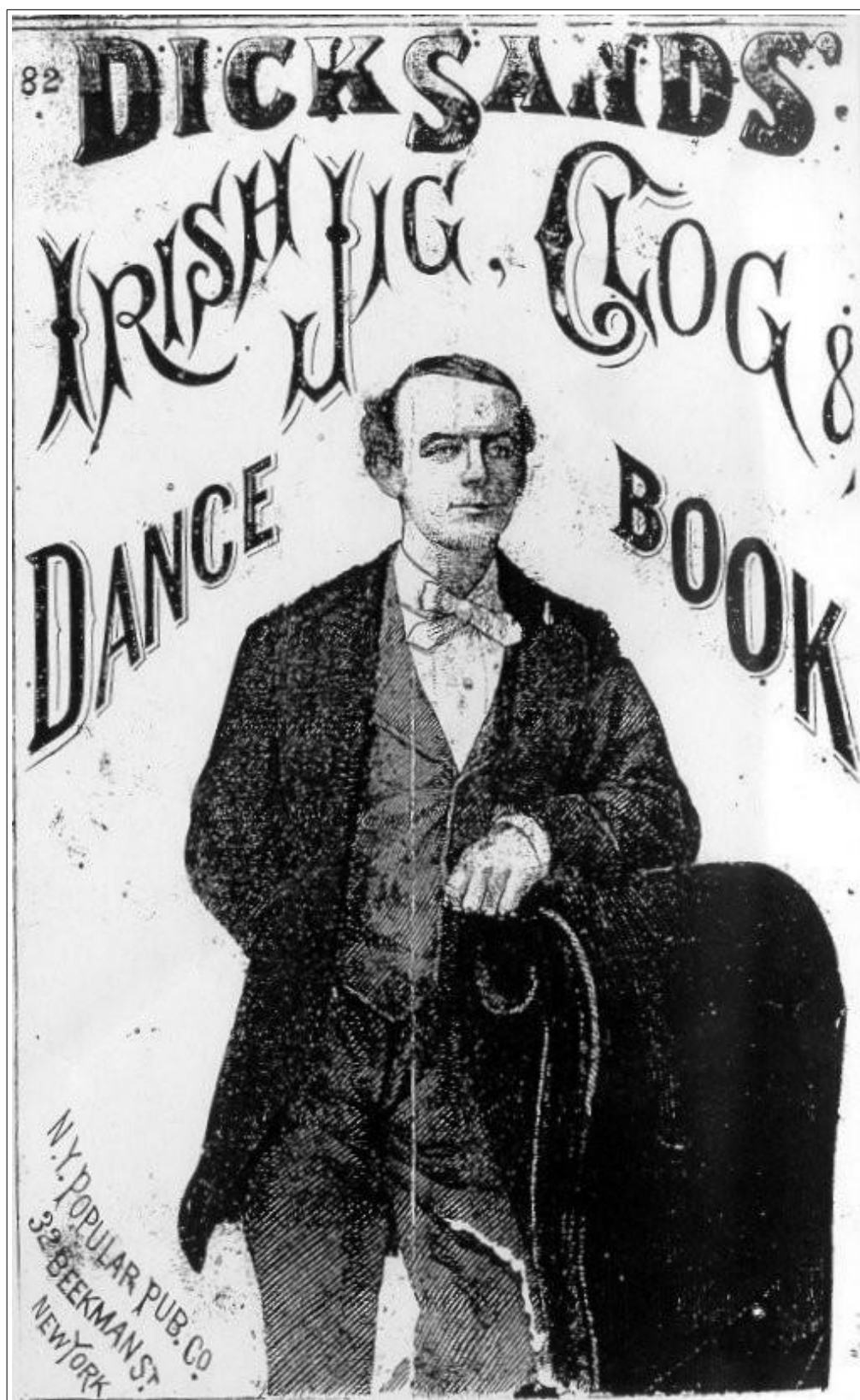
Jig, Clog, and Breakdown Dancing Made Easy, with Sketches of Noted Jig Dancers was published by Ed. James of New York in the early 1870s. The instructional manual includes James' advertisement for red leather dancing clogs, which specifies that the clogs are the 'best make' but they they are imported. Ed. James advertised the availability of dancing clogs and his dancing manual in the *New York Clipper* in the 1870s and 1880s.

It should be noted that not all dancers describing themselves as clog dancers performed in wooden-soled shoes. By the 1860s some dancers used shoes with leather soles which had pieces of wood attached to them with brass screws. To some extent such dancing shoes might be considered to be forerunners of tap shoes. Nowadays the American style of step dancing known as Appalachian clogging is often performed in tap shoes. Some Appalachian cloggers acknowledge the role that clog dancing played in the development of their style of dancing, though the style no doubt reflects many traditions of step dancing taken to the States by emigrants and further modified by stage performers.

One dance manual was published in the name of Dick Sands, a clog dancer who competed against Tim Hayes. *Dick Sands' Irish Jig, Clog & Dance Book* appears to have been published in New York in the early 1880s. As well as

The Lanky Yankees

dances, it includes the lyrics of several songs dating from the late 1870s and early 1880s. I have prepared a free PDF of Sands' book using scans of photocopies by Chris Brady. It can be downloaded [here](#).



W. Roberts continued to advertise dancing clogs during 1865:

CLOG DANCERS.

CLOG DANCERS.

GET ROBERTS' NEW IMPROVED STYLE DANCING CLOGS.

For reference see Tim Hayes' Clogs, used in Barnum's American Museum, January 25th. The styles at the different prices. Patent leather, with red ornamentals, same as Tim Hayes' \$6; Red morocco, with same black ornaments, \$5 50; Plain red, \$4; Plain blk pat. leather, \$4 50; Song and Dance Clogs, \$3 50. Sent to any place by enclosing the price, with measure of foot, to W. ROBERTS, Clog Manufacturer, No, 96 Ninth avenue, N.Y. 45-3m *

New York Clipper, 29th April 1865

By 1866 the name of the business was being advertised as Wm. Roberts & Son, and Cooper and Fields of the San Francisco Minstrels were quoted as notable customers rather than Tim Hayes.

CLOG DANCERS, ATTENTION!
WM. ROBERTS & SON, Manufacturers of Dancing Clogs, and other kinds, suited for any purpose, at No. 96 Ninth avenue, New York. Established in New York in 1842.
N. B.—The easiest and cheapest method of sending for Clogs, is to send your money in a registered letter, with measure taken by a shoemaker. Be sure to mention both the nett length of foot and the size of boot you wear. Make plain figures; send your full address, so that we can write to you, if necessary. All correspondents wanting answers must enclose a stamp. We are not responsible for money sent in letters not registered. Prices of Red, Blue and Black Morocco Clogs, \$4; the same, fancy trimmed, \$5 to \$6. Our latest style, buff, trimmed with blue, used by COOPER and FIELDS, of the San Francisco Minstrels, Broadway, N. Y. For reference, see the profession at large. 45 41*3m

New York Clipper, 3rd March 1866

In the mid-nineteenth century, clog dancers were often members of minstrel troupes, and therefore they were required to adopt 'blackface' in order to impersonate African Americans. As well as performing in this manner in the United States, such troupes also toured Britain and Ireland. The influence of such troupes was long-term in Britain:

The Black and White Minstrel Show was a British light entertainment show that ran for twenty years on BBC prime-time television. Running from 1958 to 1978, it was a weekly variety show that presented traditional American minstrel and country songs, as well as show tunes and music hall numbers, lavishly costumed. It was also a successful stage show that ran for ten years from 1962 to 1972 at the Victoria Palace Theatre, London. This was followed by tours of UK seaside resorts, together with Australia and New Zealand. (Wikipedia 2023)

The Lanky Yankees

Advertisements for dancing clogs placed later in 1866 did not mention specific performers as customers. The clogs available to dancers were much fancier than the plain but functional clogs which would have been bought for work purposes.

CLOG DANCERS AHOY!
WM. ROBERTS & SON,
No. 98 Ninth avenue, New York,
Sends CLOGS to all that will send inclosed measure and money.
Price as follows: For Red, Black, Buff or Blue Morocco, \$4; the
same, fancy trimmed all round, \$6; with toe tips only, \$4.50;
with toe tips and lace holes, \$5. 21-3t*

New York Clipper, 15th September 1865

This advertisement placed in 1868 implied that 'all the Star Clog Dancers' were customers of W. Roberts & Sons.

THE GENUINE DANCING CLOGS are to be
got where all the Star Clog Dancers get them, at W. ROBERTS
& SONS' Clog Manufactory, 98 Ninth avenue, New York. Estab-
lished in 1841. Expressed to all parts on receipt of measure of
the foot and price. Send stamp for circular or answers. Prices
from \$4 to \$7, according to style. Tights, Breeches, Sashes and
Belts sent as above, CHEAP. 46-8m*

New York Clipper, 7th March 1868

So far I have not demonstrated that William Roberts qualified as being a 'Lanky Yankee'. US censuses show that he was born in England. He appears to have moved to the USA before the 1841 census, though that would have confirmed only where he was living in that year and whether he was born in Lancashire, rather than his specific birthplace. The following is based on my interpretation of parish baptismal records, census entries, and directory entries.

I suggest that William Roberts was born about 1811, probably in Pennington, near Leigh, Lancashire. His parents were William and Ann Roberts. His father was born in Chesterfield, Derbyshire, around 1787; and his mother was born in Leigh, Lancashire, around 1789. William's father's occupation was not recorded on the record of his baptism on 29th September 1811, but the baptismal records for most of his siblings show that William Roberts (senior) was a Clogger, and that the family lived in Pennington. William and Ann Roberts had a large family. From baptismal records I have identified births from Thomas in 1807 through to Joseph in 1832.

The Lancashire township of Pennington was described as follows in 1831:

The Lanky Yankees

PENNINGTON, a township in the parish of LEIGH, hundred of WEST DERBY, county palatine of LANCASTER, 1 mile (S. by W.) from Leigh, containing 2782 inhabitants. This township includes part of the market town of Leigh. The manufacture of cotton is extensively carried on; and the neighbourhood produces coal, and lime of a very superior quality. At Pennington Hall is a small chapel for Swedenborgians.



Map of Leigh and Pennington c1829

A Wm. Roberts was listed as a Clog & Patten Maker in Market st., Leigh, in a directory of 1825. In 1825 a directory listed Wm. Roberts as a Clog Maker in Market st., Leigh. The census of 1841 recorded William Roberts as being a Clogger in King St., Pennington. In a directory of 1846 William Roberts appeared as a Clog Maker in King Street, Leigh. The 1851 census again gave William Roberts' address as King Street, Pennington, Leigh, and his occupation as Clogger. A directory of 1855 stated that William Roberts was a Clog Maker at King st., Leigh; and in a directory of 1858 he was a Clogger at King street, Leigh. His address in the 1861 census was King St., Pennington, Leigh, and occupation Clogger. The death of a William Roberts aged 82 was registered in Leigh in 1869.

William Roberts (junior), the son of William Roberts the Pennington Clogger, married Phebe (or Phoebe) Hodson in 1833, in Leigh. Her residence was Leigh parish, and his was Bolton parish. Why he was not living with his father in Pennington is not clear. Following their marriage they lived in Bedford, Leigh, which in 1831 was described as follows:

BEDFORD, a township in the parish of LEIGH, hundred of WEST DERBY, county palatine of LANCASTER, 1¼ mile (E. S. E.) from Leigh, containing 2830 inhabitants. There is a

The Lanky Yankees

place of worship for Wesleyan Methodists. The manufacture of muslin and fustian is extensively carried on here.

The first son of William and Phebe was Thomas, who was baptised in 1836. William Roberts' occupation was recorded as being Cordwainer (shoe maker), and his residence was in Bedford (in Leigh, Lancashire). William and Phebe's second son Alfred was baptised in 1838, his birth having been registered in Leigh in the same year. Their residence was still in Bedford (Leigh), but this time William's occupation was Clogger (clog maker). The last child of William and Phebe to be born in England was Levina. She was born in March 1841, at Chapel Lane, Bedford; and her father's occupation was recorded as Clogger.



Map of Leigh and Bedford, Lancashire (1840s)

BEDFORD is a township in the parish of Leigh, nearly half a mile E.S.E. from that town, containing several large cotton factories, a silk mill, and an extensive foundry. The places of worship are the church of Saint Thomas, and a chapel each for Roman Catholics and Wesleyan Methodists. Population of the township, 4,187.

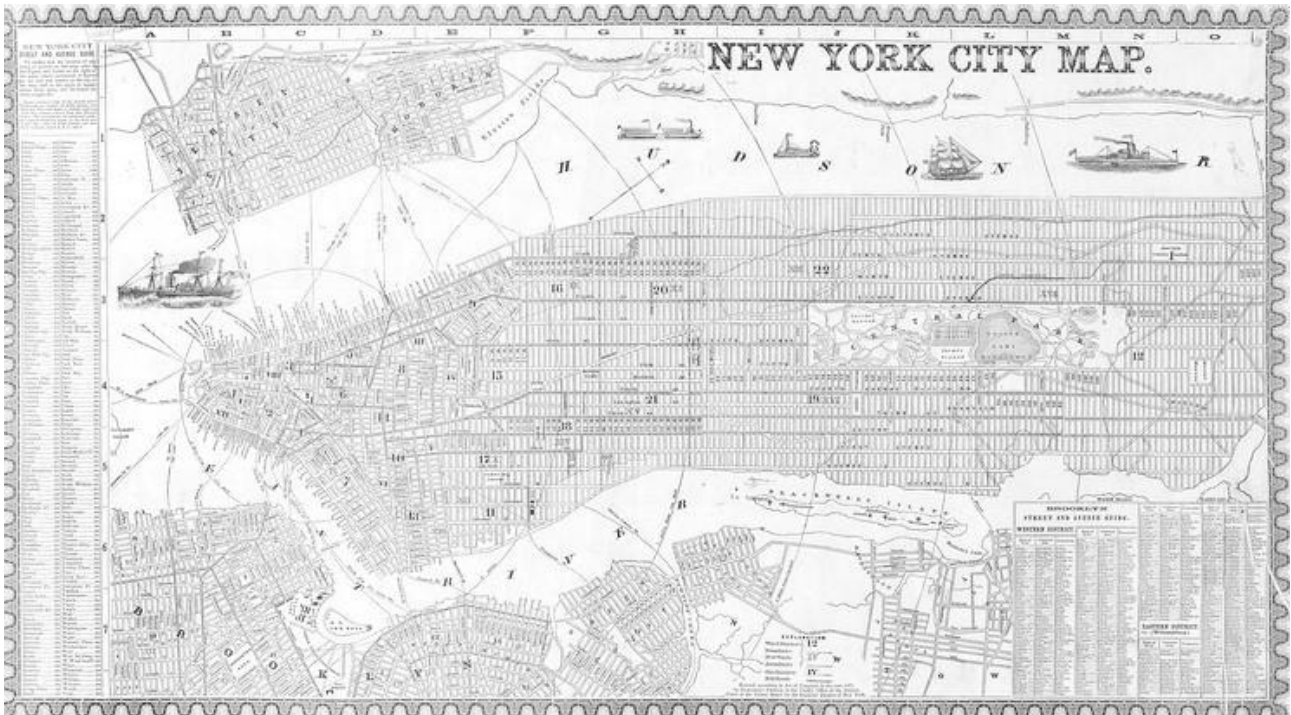
Lancashire Directory, 1846

The census of 1841 was taken on 7th June of that year. I have not found William Roberts' family in England in 1841, which suggests that they emigrated to the United States within a few weeks of the birth of Levina. Some of William Roberts advertisements in the *New York Clipper* state that the business was established in 1841, though other quote 1842.

In 1850, 1855, and 1860 William Roberts was recorded as being a Shoemaker in New York City, New York, USA, and his country of birth was England. It is likely that he was making clogs at this

The Lanky Yankees

time, but perhaps New York's officials were not familiar with the occupation 'Clogger'. These records show that the family continued to increase in size: William was born about 1851, Elizabeth (1853), and George (1854).



Map of New York City (1860)

William Roberts was recorded as being a Clog Shoe Maker in 1870, as was his nineteen year-old son William. Another daughter had been born in about 1861, her name being recorded as Pheobe.

Advertisements placed between June and September 1878 emphasised the reliability of the dancing clogs manufactured by Wm. Roberts & Son.



New York Clipper, 29th June 1878

This advertisement from December 1879 confirmed that the elder William Roberts had been in the clog making business for 'upwards of fifty years', and that fifteen of them were in Lancashire. William Roberts was 68 by that time. The '15 years in Lancashire' in the trade would have included his time as an apprentice.

CLOGS AND CLOG-DANCERS.

It is not to be wondered at that WM. ROBERTS & SON should excel all others in making DANCING-CLOGS, the elder Roberts having been upwards of fifty years in the business—15 years in Lancashire, England, and thirty-five years in New York City. Send on your orders to No. 110 Ninth avenue, New York. Send stamp for our reduced price-list and instructions. 37-131*

New York Clipper, 20th December 1879

A little earlier in 1879, on 12th October, *The Sun* published this interview with an unnamed New York clog maker. There are sufficient clues in the article for me to identify the clog maker as William Roberts (junior), and his father as the William Roberts who emigrated to New York from Leigh, Lancashire. This is the best interview with a clog maker in the nineteenth century which I have seen. I have reproduced it in full. (On 11th November 1879 the *Evening Star* printed a shorter version of the interview, which I have included in an appendix.) In the full version, Roberts has much to say about the range of workplaces in which clogs were worn; the stage performers who bought dancing clogs; and even the differences between styles of clog dancing.

CLOGS AND CLOG DANCERS

A TALK WITH THE MAN WHO MAKES NEARLY ALL THESE SHOES.

Cooks, Dyers, Pork Packers, and Galvanizers Among his Patrons as Well as the Show People — The Measure of Lotta's Foot — Peculiarities of Other Public Favorites.

In the rear of a three-story frame house on Ninth avenue, a plat of blooming flowers fronts another wooden and old two-and-a-half-story dwelling. Two small children run in and out, and through the wide open windows and door ajar I saw the young father at his work, and the young mother holding a third child. The large front room is given up to the occupation of the young man, who sits fronting the windows before a long, low, wide bench, and is pounding the nails that clinch the top leather and the wooden sole of a clog shoe. I immediately entered into conversation, for they are a smiling, genial couple, and, without intermitting his labor, the young clogmaker talks as fast as he works, and works as fast as he talks.

"If you want to know the ups and downs of the business, go to my father on Staten Island. He has made as many of these clogs as would fill the Great Eastern twice, for consider that a dozen pairs of such shoes as you see me making occupy three and a half cubic feet. These are for the use of dyers. Clogs to work in are generally of this kind, although they are easily varied to the order of customers; the soles more or less thick, as may be desired."

The Lanky Yankees

The man took down a pair from a number of the same kind on the shelf, and requested me to examine them. They were, or seemed, of enormous size, wooden-soled brogans; the uppers a heavy cowhide, without lining. Leather was nailed under the wooden sole, around the edge, and completely bottomed the heel.

"Why thus?"

"Because a men working in a dye house, on a brick or flag floor, would wear out a pair of clogs in three or four months, whereas if he keeps the leather nailed to the bottom of the sole they last him four years. As fast as the leather wears out he can replace it himself, for he has a solid bottom to nail to.

The largest size clog we have ever made is No. 16; but that corresponds with a No. 13 shoe, and means a foot 12½ inches long. Feet are deceptive to the sight, The foot for a No. 2 shoe is nine inches long. We have made clogs for 'Baby Bindlay,' an infant clog dancer; but the smallest clogs we ever made were for Commodore Nutt."

The clogmaker laid down his hammer, arose from his bench, and brought me the identical little last of the tiny Commodore.

"In the last eighteen years we have made at least eight thousand pairs of clogs for dancers. I sent two pairs to San Francisco yesterday to the Richmond sisters. Our principal competitors are in Lawrence. Mass., nine men. Their clogs are cheaper than ours. They are made by machinery. The Lawrence men make only the dancing clog. Clogs cannot be made so accurately by machinery as by hand. They look neater, but they are not so comfortable. A clog has got to be a clog. Other clogs are in the market, but I know not from where. A McClellan of Ohio got up a clog with a wood and iron bottom some years ago. The market was flooded with them. Now they are out of existence altogether. We make the tops of dancing clogs generally of morocco. They are also made of kip and calf. Clog shoes would be excellent for wearing in mud, slosh, and snow; but you can't make the American people wear them. You can't wear these shoes unless you are willing to make a noise in the world.

"The wooden-bottomed shoe is the only thing that will keep the feet dry and warm in damp walking. Gum shoes draw the oil out of the leather and ruin the inside shoos, Gum shoes stop all respiration of the foot, and make the insole of the gum shoe damp. Our wooden sole is hollowed out to fit the foot, whereas a leather sole is straight, and has to be worn into a hollow by the foot. A person cannot dance so long In Jig shoes as in clogs. We have made clogs for John Rushton, who can dance longer than any other dancer heard of, viz.: over an hour.

"Clogs bring the strain and the movement upon the ankle and the knee, and not so much on the front foot and the toe joints. Look how I stand and walk with this clog. You see that with the clog the bearing comes on the heel.

"We have sold thousands of pairs to dyers, tanners, bleachers, marble sawyers, pork packers, coke-yard men, carriage washers, ice cream makers, and to galvanizers, at whose work the vitriol destroys a pair of leather shoes in a day; farmers, gardeners, the stage, and the Oneida Community**," and he showed me an order from the last named for half a dozen pairs.

The Lanky Yankees

"Wherever work is in wet or dampness, clogs are superior to leather for health and economy. Dancing clogs are made neater, lighter, and more finished than the working clog. The upper is of morocco, and lined with calf or sheep skin, according to order, and decorated with silver or gold leathered scollops around the top, and tipped, or sometimes a heart or a star over the toes. The dancing clog is red or light blue, or all black, according to the preference of the dancer. In old times they were all red; now they are all black. Dancing clogs are always shoes, and working clogs generally, but sometimes boots. Dancing clogs are laced in the Oxford tie style.

"We sold a man a pair of clogs that saved his life. He worked in the Dutchess Printing Works at Wappinger's Falls. His shoe caught in the machinery, and, had it been leather, he must have been drawn in, but, being wood, it stopped the machinery.

"My brother was a fireman in the old volunteer service, and used to run to fires in clogs. Working clogs are worn principally by dyers, bleachers, and tanners. We have made clogs for the head and under cooks of the Fifth Avenue Hotel, the St. Nicholas Hotel, the St. Denis, and others."

What need of clogs have cooks?"

"The kitchen proper is brick-floored and as neat as a pin; but the storeroom floors, from which the meats and other things are brought out, are often briny and greasy.

"Men in sugar refineries wear clogs, where a leather sole would burn out in a week. They use them on the kiln head, where they have to keep turning over the bone dust, or whatever it is that refines the sugar, and where the floor is almost red hot. Spinners wear a clog like this," and he held up a sole with a grooved iron nailed to the bottom of the sole around the edge.

"We make about seven hundred pairs of clogs in a year, my father and I. We hire nobody. He makes the soles and I the uppers, and I nail them together. We tried some of the best English clog makers, but their work wouldn't do. A Frenchman came to us once. His knife was different from ours. We fitted him up a bench, and the first morning, having set him to work, I went to breakfast. When I came back the man had gone, his tools and all. We haven't seen him since. He was accustomed to making soft wood soles. We use hard wood. Soft wood wears longer and is worked easier. Hard wood resists the wet, and in dancing it gives a better sound. Hard wood has a short, brittle grain, but soft wood has a long, fibrous, tenacious grain, hard to split, and therefore more durable."

"What do you mean by 'gives a better sound?'"

"A clearer clap; just as a drum, when tightened up, gives a different sound from a loose one. Dancers prefer the hard wood, although the soles, bulk for bulk, are heavier than of soft wood. Yet we can make them thinner.

"We have made clogs for the Chapman sisters, the Le Clair sisters, the French sisters, now at the Grand Opera House, and very many other 'sisters;' for Miss Ravel of the old Ravel

The Lanky Yankees

gymnastic and tight rope family. Miss Jenny Benson, who danced for Tony Pastor a great deal, is now dancing in Australia with our clogs. We made the clogs for 'Mrs. Kitty O'Neil, the Great Irish Jig and Clog Dancer,' who was at the Theatre Comique, and for Lydia Thompson, who styled my father the champion clog maker of the world. Come into this room and see a chest."

I followed into the adjoining room, and saw a strong box about four feet long.

"Long before I was born my father introduced working clogs here by making this box full, and then carrying it on his back to Paterson and other towns, where he sold out. Then he walked back to New York and worked until it was full again. He is nearly 70 and can not only do as good a day's work as I, but can surpass me in endurance, which shows how temperate the dancing clog maker is; and while our customers are the greatest of rovers, we have lived between thirty and forty years within three squares of the same place, and I was married within three doors of where I was born. My father owns six and a half acres on Staten Island. He started the oyster saloon in the front house. Everything he begins is bound to be luck for somebody.

"During the war we made great numbers of clogs for the soldiers to amuse themselves with at amateur dancing. My brother was an inspector of shoes. My sister made costumes to go with the clogs. We have made garden clogs for 'Mathews, Sr., the soda water man,' and his wife. Here is an old order from Lotta. Her father lives on Staten Island, near mine."

It was an order for "black morocco clogs, with rattles," with the following dimensions, written on a brown paper, which was the floor outline of her standing stocking foot: "Joint, 8; instep, 9; heel, 11; length, 1½;" which meant the foot measured with a narrow strip of brown paper around by the great toe joint, the bunion joint, eight inches; instep, around the hollow of the foot, nine inches; and from the instep back around the heel, eleven inches; length 1½, the number of clog; she wearing 13½ misses' shoes.

"We measure the foot in its stocking, and then make the toes of a uniform shape; but the width of the sole is to fit. If we should follow the shapes of the end of the feet precisely, the clog would be a queer-looking thing. Clogs last light, fancy dancers ten months. Heavy dancers wear out a pair in three months. The Dutch clog is a thick sole with a pointed toe and brown upper. The English clog is shaped much like the English shoe, with a pointed, long toe. The clog, i.e. a shoe with a wooden sole and leather top, is essentially English, and hundreds of years old.

"Some years ago we made clog skates, a most easy thing, It hasn't either straps or buckles. I have skated in them many and many a day, but they didn't get into general use because people did not like to pull off their street shoes.

"The first man who danced in my father's clogs was Ben Yates, then Fred Wilson, then Dick Sands; these are all of the old school. Then Tim Hayes, Mike Gallagher and his partner Miss Annie Gibbons, at that time a crack dancer; R. M. Carroll and his two sons; Cooper and Fields, who danced for the San Francisco Minstrels seven years steady in our clogs at 585 Broadway; 'Collins the Cure,' who danced at 444 Broadway, and 'Master Tommy,' at the same place; and Sheridan and Mark, who danced all over. The red and the blue clogs that

The Lanky Yankees

Billy Noonan and his wife Miss Alice Bateman, danced in came from this little bench; and those of Ned West, who has danced through all the States and the Canadas. We made for 'The Great Pat Rooney,' an Irish comedian; he was the genuine imported stuff; and for Harry and John Kernell, both true Irish; and 'Wm. Hale, the Breakneck Clog Dancer,' wore our clogs, and Larry Tooney—he was a Dutch comedian; and the 'Big 6, Clog Dancer.' Fox and Ward we have supplied with clogs for a long time, and we have sent hundreds of pairs to Tucker's Varieties at Norfolk, Va. George Arlington, another Dutch character; Delehanty and Hengler, two men of the genuine old school, and Mike and Tom Kanane have all danced on the wood that went out from my hammer; and John Prendergast, now at the American Theatre, in Third avenue.

"We made for the 'Black Crook;' they wore a peculiar style, the 'spring clog;' and Andy and Annie Hughes, and the Worrell Sisters, and the Wallace Sisters, now in a troupe of their own; and 'Johnny Williams and Miss Alice Daly,' Ella Saunders and Allen Somers, and the 'sisters Hetty and Benny Grinnell, clog dancers: have all been clogged on this bench."

"Is there a dancing difference between the old school and the new?"

"Decidedly. The old school danced the regular English clog dance. The new school dance, or try to dance, the 'Lancashire clog dance,' introduced by John Williams, the champion. The Lancashire is claimed to be the more artistic. It is full of intricate steps and graceful manoeuvres. Its aim is to do the greatest number of difficult steps with the least noise, while carrying the body in a good position. The old clog dance aimed at the very opposite—that is to say to make noise—and is really better. It marks the time, and a bad step is evident; whereas the Lancashire style covers up defects. Lancashire dancers want their clogs made as thin as possible.

"The prices of clogs are about the same correspondingly as of shoes. Working clogs, small sizes, are \$2.50; large, \$2.75: the leather on the bottom of the sole is extra; boot clogs are \$6.50; dancing clogs, colored, \$4; tipped, \$4.50; silver or gold scoloped. \$7.50: high balmoral spring clogs, \$8.50, and trimmed, \$10.50: Hessian boot dancing clogs, with colored morocco legs and patent leather feet, \$16; brass heels, extra 50 cents; rattles, 30 cents; kip dancing clogs, \$3.50; Dutch song and dance clogs, \$3.50.

The Sun, 12th October 1879

[** The Oneida Community was a perfectionist religious communal society founded by John Humphrey Noyes and his followers in 1848 near Oneida, New York. The community believed that Jesus had already returned in AD 70, making it possible for them to bring about Jesus's millennial kingdom themselves, and be perfect and free of sin in this world, not just in Heaven (a belief called perfectionism). ... The community's original 87 members grew to 172 by February 1850, 208 by 1852, and 306 by 1878. There were smaller Noyesian communities in Wallingford, Connecticut; Newark, New Jersey; Putney and Cambridge, Vermont. The branches were closed in 1854 except for the Wallingford branch, which operated until the 1878 tornado devastated it. *Wikipedia 2023*]

The advertising campaign which emphasised the experience of William Roberts in making dancing clogs continued in early 1880.

CLOGS AND CLOG-DANCERS.

It is not to be wondered at that WM. ROBERTS & SON should excel all others in making DANCING-CLOGS, the elder Roberts having been upwards of fifty years in the business-15 years in Lancashire, England, and thirty-five years in New York City. Send on your orders to No. 110 Ninth avenue, New York. Send stamp for our reduced price-list and instructions. 37-13t*

New York Clipper, 31st January 1880

In 1880 William Roberts (senior) was 69, and his occupation was recorded as being 'Makes Clogg Shoes'. His wife had died in 1876, and only youngest daughter Phebe was still living with him. William Roberts (junior) was 29, married with four children, and his occupation was Clog Shoe Maker.

The *Philadelphia Times* interviewed a "Lancashire manufacturer" of clogs called Charles Halliwell in 1884, and that article was republished in other American newspapers.

A POETICAL CLOG-MAKER.

How He Turns Out Dozens of Wooden-Soled Shoes Every Day.

"Want to see me make a pair of clogs?" said a Lancashire manufacturer of those articles to a *Times* reporter yesterday. "Well, first I take this block of wood—it's well-seasoned poplar—and with this knife o' mine I begin to trim it into shape."

Charles Halliwell, the only clog-maker in Philadelphia, has a little back shop on Frankford Avenue. His tools consist of a huge chopper on a hinge, something like a paper or tobacco cutter, and two gouges of equally gigantic dimensions for scooping the shape of the foot in the soles and for making a groove in the edges to nail the upper to. [See the illustration of cloggers' knives in the *Introduction*.]

"When I have got the shape cut," said he, using the big cutter with the same ease as one would a pocket-knife, "I hand the sole to my wife and she nails the upper on, with a welt around the outside. We make on an average twenty pairs a day, that's 100 in a week, because I always saw up my timber on Saturday. The principal people who use clogs in this country are dyers, tanners, brewers, butchers, chemical workers and miners. A pair of clogs costing \$1.50 will wear five or six months."

"Do you make any fancy clogs—for stage wear, for instance?"

"Not so many in this country, but in England I used to make plenty. I made the pair Jimmy Stokes, the great dancer, wore when he went to Brussels and danced before the King and Queen of Belgium."

"Is clog-making a good business in England?"

"Not so good as it was. That's why I came over here. I dare say that you don't know that in the reign of Queen Elizabeth clog-makers were compelled by law to use certain kinds of woods for soles for fear they should exhaust the forests. Clogs are not so generally worn

The Lanky Yankees

over there nowadays. They're a deal more comfortable than boots, though—at least I think so."

Mr. Halliwell combines with his business the poet's art and his sign displays a specimen of powers in this line. A series of verses setting forth the advantages gained by using his wares ends with:

Then give them a trial, the plan is worth trying.
They'll save your hard cash by not constantly buying;
The material is good, you may wade through a bog;
Come pay me a visit, the sign is "The Clog."

—*Philadelphia Times*

The Hickman Courier (USA), 28th November 1884 and The Republican, 29th November 1884

The use of poplar to make the soles is interesting. A variety of wood types were used for clog sole making in Britain, but alder and beech were more often used than poplar. Perhaps local availability of cheap timber was a factor in Philadelphia?

Is it just a coincidence that Philadelphia had a clog maker working there in 1884 and that there was a notorious clog fight in the same city the preceding year?

Reports of the inevitably gory clog fight appeared in a number of newspapers, and some reports included considerable detail about the bout. Some readers might prefer to skip the following report. This rare description of clog fighting or purring gives us a good idea as to why the "sport" was never included in the Olympics.

"Purring"—A Brutal Exhibition.

Robert McTevish, the victor in the "purring" or shin-kicking match in Camden last March, has been persistently challenged ever since by George Grabby, an English miner, who was present at the conflict, and then expressed a determination to challenge the winner. It will be remembered by those who read a description of the brutal spectacle that the men used the regulation metal-toed Lancashire clog, and that McTevish's legs were cut and slashed in a fearful manner, while one of his opponent's legs were broken. McTevish, a Welshman and a comparatively new arrival in the country, waited a long time before paying any attention to the challenge. He was so much disabled, in fact, that he could barely hobble about for at least a month after the match. When he did get on his feet again he expressed a disinclination to run the risk of being crippled for life a second time, but through the kindness of officious friends he was induced to accept Grabby's challenge. This was in the early part of June, and both men went into training, with the understanding that they were to meet inside of twenty days.

Grabby's wife begged and pleaded with her husband not to begin in America what had so nearly cost him his life in England. Partly to satisfy her, but more to prevent her from carrying out the threat of being present at the struggle if it occurred, the man told her that the match was "off." This interference on the part of Mrs. Grabby resulted in a rather unlooked-for sequel. Monday evening last "Eddie" James and Bob Johnson, two well-known sporting characters about town, who had been delegated to find a suitable place for the meeting, went

The Lanky Yankees

to McTevish's house and told him of the location, and that everything had been arranged for Thursday night. Then they went to hunt up Grabby. He was not at home, and after a vain search through McLean's, Cleary's and kindred places, the young men decided to leave word in a note. This they did, and ten minutes after they left Mrs. Grabby learned just where and when her husband would risk his precious shins. Thursday night, about twelve o'clock, a party of sixty or thereabouts, who had secured tickets at two dollars each, started for the rendezvous. The principals and their seconds were driven off in carriages. and it was mutually agreed that the kicking should begin as near two o'clock as possible.

The place selected by James and Johnson was well adapted for the purpose. It was a large room in the rear of a Port Richmond [Philadelphia] saloon, whose proprietor would let it out as willingly for a place of execution as for a Sunday-school, provided he was paid. One of those interested was stationed in the bar-room and another at the door leading to the back room, to guard against any surprise by Mayor King's policemen. At 1:30 o'clock the men began to get ready. Each was provided with knee-breeches, undershirts, and shoulder-straps and elbow-tugs similar to those used in collar-and-elbow wrestling. This, although not according to the rules of the purring ring, was an idea of McTevish, and was accepted without opposition by his opponent. McTevish's clogs were the same he had used in the great match with Tierney in March—hob-nailed, with pointed toes. and fastened with leathern thongs. Grabby's footgear was almost similar. excepting that the toes of his clogs turned up a little more and were, if anything, a little sharper. At McTevish's request the money for which the battle was to be fought was subscribed then and there by the backers and placed in the hands of a stakeholder. As there was only one lamp in the room—a large, old-fashioned affair, with a tin reflector behind it, and that so fixed as to east the liget [sic] all one way, there was some dispute as to position. This was decided by the toss of a penny and Grabby was placed with his back to the light. Eddie James was unanimously chosen referee.

At two o'clock, the men having submitted their feet for inspection to show that there was no protruding nails, James gave the word to "purr." Grabby advanced cautiously and appeared to forget about the shoulder-straps until his second reminded him of it. He took hold with apparent unwillingness, and then began the most brutal and savage contest that two men could engage in. For fully five minutes they sparred with their feet in a manner that was simply wonderful. Blows were countered and returned with the same skill and rapidity as shown by men fighting with their fists. Not once in that time did either man more than touch his opponent's skin. Then McTevish, taking a firmer hold on his opponent's collar, lifted his left foot and, after keeping it poised for a moment, made a straight "toe kick" for his opponent's right knee. Grabby deftly avoided the blow by spraddling his legs far apart, and with almost inconceivable quickness brought his left foot around and caught McTevish on the outside of the right calf. The flesh was laid open almost to the bone, and the blood spurted out in streams. McTevish never uttered a word. At the same instant that his own leg was cut he gave Grabby what is known as a "sole scrape." Beginning at the instep and ending just below the knee-pan, Grabby's left shin was scraped almost clear of skin. Both men were evidently in pain and angry. They kicked and countered a dozen times again without doing any damage. Then Grabby, by some mishap, lost his hold on his opponent's shoulder-strap. In attempting to grasp it again he lifted his eyes for a moment, and before he could recover himself the calves of both his legs were laid open by a "double-foot" kick. In return for this he succeeded in delivering a terrific kick on McTevish's knee, causing him to

The Lanky Yankees

drop to the ground like a log, pulling the other kicker on top of him. The seconds rushed forward and separated the men and took them to their corners to bind up the wounds. The first "go" or round occupied sixteen minutes.

When the call of "purr" came again the "purrers" hobbled to the center and took another hold. They were, indeed, a pitiable-looking pair. McTevish's legs, although bound up in plaster, were bleeding freely, and the exposed places looked like beefsteak. His opponent's shins had been both scraped clean of the flesh and the blood was oozing out from between the strips of plaster. Without any preliminary sparring Grabby made a vicious straight kick at his opponent's lame knee, bringing him to grass again before he had time to think. Just at that moment a commotion was heard in the bar-room, and the outside watcher came to the door to say that a young man had just arrived in a carriage who demanded admittance. Although the late visitor presented a ticket the sentinel was afraid to admit him. The spectators, having been worked into a high state of excitement, were anxious for the horrible sport to go on, and yelled in unison to let the man in if he had a ticket. The young man entered. He forced his way through the crowd just as McTevish had fallen. In another instant he had pushed his way to the side of the two men, and made a savage scratch at Grabby's face and then spat at him. The whole thing was done so quickly that the spectators were spellbound with astonishment. The referee rushed forward and seized the young man by the throat. This action caused the visitor's hat to fall off and down over his shoulders streamed a woman's long hair. "My God!" exclaimed Grabby, giving one look, "it's my wife." "Yes," replied the little woman pluckily, so well disguised, "and for tuppence I'd 'ave the 'ole of you taken in charge. I couldn't find the place or I'd been 'ere in time to stop you." Grabby almost went to his knees to beg that his friends should not be arrested. The rest of the men pleaded that they might not be exposed, and after ten minutes' argument, finding that she had arrived too late, Mrs. Grabby reluctantly consented to go home with her husband and not interfere. McTevish was taken care of by his friends, and had his wounds dressed. Although no bones are broken neither of the men will be able to work for at least a week. The stakes were evenly divided.—*Philadelphia Cor. N. Y. Mercury.*

Iron County Register (USA), 8th September 1883

I do not know how much of this is true, or reported accurately. McTevish is not the most typical of Welsh surnames, and Grabby sounds more like a character from a dubious 1970s sitcom. However, it is interesting to read that at least one of the clogs had hobnails rather than clog irons or caulkers on the soles. It might not have been worth importing clog irons from Britain, and there might not have been enough demand in the States to justify making them locally.

Reports of the clog fight were included in some newspapers far from the United States. This abbreviated report appeared in a New Zealand newspaper:

A most brutal "purring" or kicking match came off at Philadelphia, U.S., on July 13, between McTevish and Grabby, two well-known, "purrers." At 1.30 o'clock the men began to get ready. Each was provided with knee breeches, undershirts and shoulder straps and elbow tugs, like those used in collar and elbow wrestling. McTevish's clogs were hobnailed, with pointed toes, and fastened with leather thongs. Grabby's footgear was almost similar, excepting that the toes of his clogs turned up a trifle more, and were, if anything, a little sharper. At two o'clock, the men having submitted their feet for inspection, to show that

there were no protruding nails, James gave the word to "pur !" Grabby advanced cautiously and grasped the shoulder straps, and then began the most brutal and savage contest that two men could engage in. For fully five minutes they sparred with their feet in a manner that was simply wonderful. Blows were countered and returned with the same skill and rapidity as shown by men fighting with their fists. Not once in that time did either man more than touch his opponent's skin. Then McTevish, taking a firmer hold on his opponent's collar, lifted his left foot, and, after keeping poised for a moment, made a straight "toe kick" for his opponent's knee. Grabby deftly avoided the blow by straddling his legs far apart, and then, with almost inconceivable quickness, brought his left foot around and caught McTevish on the outside of the right calf, the flesh was laid open almost to the bone, and the blood spouted out in streams. McTevish never uttered a word. At the same instant that his own leg was cut, he gave Grabby what is known as a "sole scrape." Beginning at the instep and ending just below the knee-pan, Grabby's left shin was scraped almost clear of skin. At this juncture a young man pushed his way to the side of the two men, and made a savage scratch at Grabby's face. The whole thing was done so quickly that the spectators were spellbound with astonishment. The referee rushed forward and seized the young man by the throat. This action caused the visitor's hat to fall off; and down over his shoulders streamed a woman's long hair. "'By Jove !'" exclaimed Grabby, giving one look, "It's my wife." "Yes," replied the little woman pluckily, so well disguised, " and for tuppence I'd 'ave the 'ole of you taken in charge." Grabby then walked off as quiet as a lamb.

Thames Star (New Zealand), 28th September 1883

Welcome back to those readers who preferred not to read how Lancashire's barbaric "martial art" continued in the United States. From now onwards I will discuss only clog making and clog dancing. This interview is with a Lancashire-born clog maker in New York. Though not named, it is clear that the clog maker is William Roberts (senior), who emigrated to New York from Leigh, Lancashire, in 1841.

THE CLOG BUSINESS 1N 1884.

A TALK WITH A VETERAN WHO WAS BRED TO THE TRADE IN ENGLAND.

**Prevailing styles—Rattles and Jingles—Lotta's 1 1/2's and the 24's for the Big Walk
Around—Clogs for Unprofessionals.**

The sound of firm, quick blows of a chopping tool struck the reporter's ear as he stepped from Ninth avenue, near Fourteenth street, yesterday, into a long passage between two old wooden buildings, and approached an older house in the rear yard. It had been a dwelling years ago. Through an open door the bent form and silvered head of an old man were seen in the middle of a rear apartment that had been a bedroom. The old man was leaning over a chopping block, and while his left hand held upon the block a piece of wood, a hatchet in his right hand made big shavings fly from the stick. The floor was covered with them. Leaning against the walls on every side of the room were hard maple planks two inches thick. Pieces a foot long, cut from the planks, were on the floor at the chopper's left hand. As fast as he cut pieces to the shape that suited him he tossed them on a pile of similar chunks of wood. A glance at the pile showed that each one bore a faint resemblance to a wooden foot cut of at the instep.

The Lanky Yankees

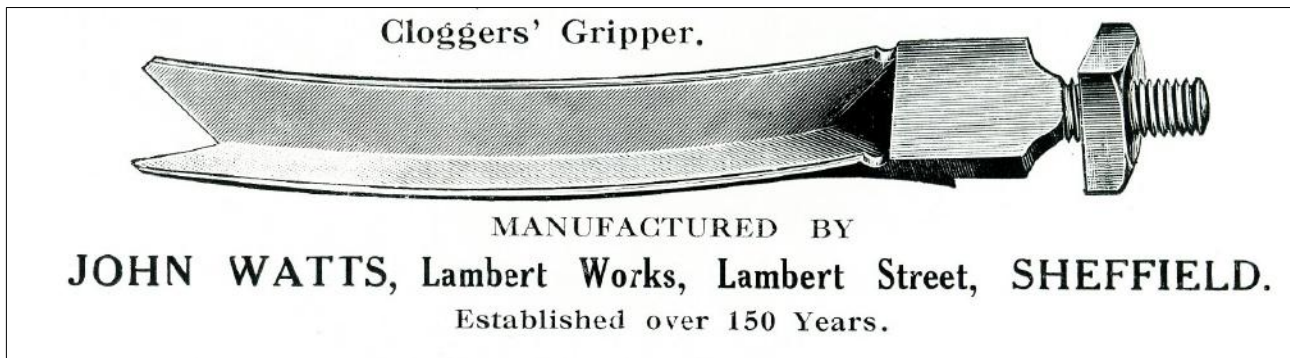
"I am over three score and ten years old," said the old man, straightening up and turning a fresh, clear complexion, a bright eye, and a sturdy form toward the reporter, and giving his hand a hearty grip. His face was round and full, his movements were active, and his manner was cheerful. "Since I was a boy," he continued, "I have been making dancing clogs. Two or three years ago I reckoned up the number I had then made, and it amounted to over 13,000 pairs. My father taught me the trade in Lee [sic], Lancashire, England, and his father taught him the trade. So far as I have been able to find out, the manufacture of dancing clogs as a trade by itself has flourished about 160 years [from circa 1720]. I came from my home in England to New York in 1841, and, as I did not know anybody here, I made ordinary boots and shoes for a living. About thirty years ago I switched off to this business exclusively, and have been pegging away at that block ever since. It seems to have been pretty healthy work ? For almost thirty years I have worked in this very room.

"Old as I am," the clog manufacturer continued, "I enjoy no better fun than seeing a good clog dance, hearing the rattle of the wooden soles, and looking out to see how my work stands the rough usage the dancers give their shoes nowadays. They are a more athletic class of men than they used to be in England when I was a boy. In fact, both English and American dancers have changed their style since that time. English artists then cultivated a quiet movement of the foot, giving with toes and heels as many taps on the stage as possible while keeping time with the music. The performance appealed mainly to the ear. Americans, on the other hand, were less rigid in body and more agile and graceful in throwing themselves around the stage. Their performance addressed itself to the eye as well as to the ear. It grew to be a favorite performance of American clog dancers in variety shows, especially in the Bowery, to mimic the English style on the stage and follow the performance with a comparison with the American style. Now, however, you don't see such performances, because the English have learned the dash and swing of the American style, and the Americans have acquired some of the quiet repose of the English, and the whole business of clog dancing is now polished down to a science. This is one of the good results of American minstrels going to England and English clog dancers coming to New York.

"But I will finish off a wooden sole for you," the old artisan went on. He picked up one of the wooden blocks which had been through the hatchet process and led the way to the front room, where on a low bench, was a long knife fastened by an iron loop at one end to the bench, so that it would play freely. It was two foot long, three inches wide, half an inch thick, and as keen as a razor. [Knife number 3 in the *Introduction*.] Seizing the wooden foot in his left hand, and resting first one end and then the other under the middle of the knife, the workman, with his right hand at the end of the knife, raised it and sliced off slabs of wood. The wonder was to see the deftness with which, by a twist of his wrist, the knife turned off the heel, a quadrant first on one side, then a quadrant on the other. Then the toe was rounded off in a similar way. The sole was left flat, but the shank had to be hollowed out. With a saw the side of the heel toward the toe was sawed square across the sole, and then the sole was shaved down to the proper proportion. Though the work was done with great rapidity, yet the sole was seen to be for the right foot when it was examined. Then for the large knife was substituted a curved knife, which described a segment of a small circle. "This is the gouge," he said. [Knife number 2, also known as the "hollower".] With it the upper side of the sole was made curving and as smooth as glass for the foot. "Clogs are never lined," he said. Finally a third knife with a V-shaped edge was used to groove the sides of the sole. [Knife number 1, the "gripper".] "That's where the leather is to be fastened to the wood with tacks,"

The Lanky Yankees

the shoemaker said. Then he tossed the finished article to the reported for his admiration, and said: "I'd like to see any machine turn out so good an article."



"Are there fashions in dancing clogs?" he was asked.

"Black clogs," he replied, "are now more in demand than ever before. When colors are used they are pronounced. Red and blue are frequently ordered. Just now gold leather and silver leather is a passing notion. This is expensive for the cloggers, as the skins are very small and are of genuine kid. They must be strong to stand the jumping around now in vogue. Some dance artists demand trimmings in the most fanciful style on the toes and around the ankles and over the insteps. The prices run from \$5 for kip leather to \$4 for plain morocco; \$5.50 for gold or silver leather and \$7.50 for the same trimmed, while spring clogs, Oxford cut, cost \$6.50, and Balmoral spring clogs, trimmed, from \$9.50 to \$10.50, The spring clogs are made with a stiff leather shank, so that the wooden soles get a spring and a louder clap on the floor when the foot is shaken. It its an invention comparatively recent."

"How are the jingles put on?"

"I keep to the old practice of digging a round hole in the heel and setting an old-fashioned copper cent in so that its flat side is flush with the surface of the wooden heel. Then it is fastened through the middle with a screw, and is left to play loosely in the socket."

"Where do you get the pennies now that there are so few in circulation ?"

"Few in circulation, did you say? Go to a candy store where children hover around and leave your name. Call there in a few days and they'll have a pint pot full for you."

"Any other material wool for rattles?"

"Yes, a piece of brass, usually circular, is set into the heel. The brass has a heart-shaped depression, and into the cavity is set a small flat piece, so that it is flush with the surrounding and underlying piece of brass. The one piece of metal stamped against the other by the dancer gives a clicking sound. However, jingles and rattles are little used just now."

"Do you keep clogs in stock?"

"Oh, yes. I send them to Boston and Chicago dealers, while single orders from dancers come front all over the United States. Of all places outside of the great cities Colorado is the best

field for the clog trade. Anybody can send a measure for clogs by placing each foot on a paper and marking around it with a pencil. One rule I stick to is that I never send my merchandise collect on delivery. The profession are such rovers that my packages don't find them."

SONG AND DANCE SHOES.—BOXING CLOVES.

LANCASHIRE AND OTHER CLOGS, ALL sizes; Tights, Wigs, Spangles, Gold and Silver Laces, Tambourines, Banjos, FALSE STONE JEWELRY for make-up, and everything for Minstrels and Theaters. WE SEND BY MAIL OR C. O. D. As our goods come direct from Europe, we defy competition in the United States. Send for prices NATHAN JOSEPH, 641 Clay street, San Francisco, Cal. a7:tfWS

"Did you make clogs for the celebrated dancers now passed from the stage?"

The old man pulled some yellow account books out of a drawer and turned over the leaves. He read aloud some names. There were the Chapman sisters in 1867, and

Miss Eva Western and Billy Ashcroft. "Here," he said, "are Annie Gibbons, Nelly Howard, Mlle. Augusta, and Cooper and Field, a famous pair of clogs. Here, in 1869 Miss Lotta orders a pair of black morocco clogs with rattles, size 1½. Here, too, is Lydia Thompson's name."

Song and Dance Shoes,

LANCASHIRE AND OTHER CLOGS, ALL sizes; Tights, Wigs, Spangles, Gold and Silver Laces, Tambourines, Banjos, FALSE STONE JEWELRY for make-up, and everything for Minstrels and Theaters. WE SEND BY MAIL OR C. O. D. As our goods come direct from Europe, we defy competition in the United States. Send for prices. NATHAN JOSEPH, 641 Clay street, San Francisco, Cal. sa8-lyd&w

"What was the smallest pair of clogs you ever made?"

"Miss Ada Newcomb of Detroit, Miss Jennie Benson, and Marie Zoel of Denver have each had number 12, children's size."

"What are the largest?"

"Cooper, Field, and Kelly, once famous dancers, got three pairs of number 24s for an 'Ole John Brown' walk round."

"Are clogs worn by any but dancers?"

"Yes; I keep them in stock for tanners and dyers. Shoe clogs cost, from sizes 8 to 11, \$2.50 a pair, and from sizes 12 to 14 \$2 75 a pair. I've known a pair to last over five years."

The Sun (USA), 20th July 1884

PIPER'S OPERA HOUSE.
JOHN PIPER.....Proprietor and Manager.
GEORGE H. COESStage Manager.

GRAND OPENING NIGHT,
Thursday Evening, October 7th,
WITH THE GREATEST
VARIETY COMBINATION
Ever organized on the Pacific coast.

The following Talented Artists are engaged
and will appear nightly in a Programme CO-
LOSSAL IN EXTENT and UNSURPASSED
IN VERSATILITY:

THE PIXLEY SISTERS,
(Misses Annie and Minnie.)
MISS MAGGIE and
MASTER JAMES MOORE.
MESDAMES BLANCHE and ESTELLE,
MISS CARRIE SIMONDS,
MISS KATIE ROSA,
MR. ADD WEAVER,
The great Dutch and Irish Comedian and
Songster.
BILLY ASHCROFT,
Champion Clog, Song and Dance man of the
world.
LEW RATTLER,
Ethiopian Comedian and Burlesque Actor.
FRED SPRUNG,
Basso, Banjoist and Versatile Performer.
GEORGE H. COES,
Interlocutor, Banjoist and Balladist.
Together with a **FULL AND EFFICIENT**
ORCHESTRA and CORPS DE BALLET.

Everything New and Inspiring.
**No Advance in Prices—The same as
heretofore.**
Doors open at 7 o'clock; curtain rises at 8
o'clock, precisely.
GRAND MATINEE on Saturday afternoon,
for the accommodation of Ladies and Children.
Doors open at 1 o'clock; Performance to com-
mence at 2 o'clock.

The two advertisements on the previous page, placed by Nathan Joseph of San Francisco, are from *Sacramento Daily Record-Union* (15th August 1883) and *Eureka Daily Sentinel* (14th December 1883). They demonstrate the type of show business suppliers selling Lancashire clogs by mail order around the time the Lancastrian cloggers were making clogs in the USA.

The advertisement to the left is from *Gold Hill Daily News* (6th October 1869), and it lists Billy Ashcroft, Champion Clog, Song and Dance man of the world. Ashcroft was said to have purchased dancing clogs from the New York clogger. He was not alone in claiming to be champion clog dancer of the world in the 1860s. A couple of decades before Dan Leno won what was supposedly the first world championship in an English music hall in 1880, there was a succession of clog dancers touring the United States claiming to be world champion, some of whom were British or Irish.

The interview with William Roberts, formerly of Leigh, Lancashire, includes a number of interesting points, such as the use of maple wood to make the clog soles. Furthermore, though the clogger was by no means an historian, he placed the origins of clog dancing in the early eighteenth century – long before the Industrial Revolution in Britain – and researchers have identified performances of wooden shoe dances in British theatres around that time, which tends to suggest that his belief had some basis.

The description of the clogger making the soles is more detailed than usually found in a newspaper, and confirms the use of the three cloggers' knives which British clog makers would employ when making soles.

Of the dancers named by the clogger, I am familiar with Lydia Thompson, well-known in England, and I have started researching Billy Ashcroft. I will look at the others in time.

The 1879 interview with William Roberts (junior) revealed that the business made 'Dutch' clogs with leather uppers for stage performers. The colourised postcard on the following page is of American performer Happy Fanny Fields, who achieved great success in Britain in the early 1900s impersonating Dutch and German characters, and performing clog dances in her 'Dutch' clogs. I wrote a brief biography of Miss Fields (available [here](#)) and I am researching the impersonation of Dutch characters by actors, singers, comedians, and clog dancers, in the nineteenth and twentieth centuries.

The Lanky Yankees



4007 F

MISS FANNY FIELDS.

ROTARY PHOTO, E.C.

Appendix

An abbreviated version of the interview with William Roberts, junior, which had been published in *The Sun* of 12th October 1879, appeared in the *Evening Star* of 11th November 1879.

Clogs and Clog-Making

[From a Sun Reporter's Talk with a New York Clog-Maker.]

In the last 18 years we have made at least 8,000 pairs of clogs for dancers. I sent two pairs to San Franciscy yesterday to the Richmond sisters. Our principal competitors are in Lawrence, Mass., nine men. Their clogs are cheaper than ours. They are made by machinery. The Lawrence men make only the dancing clog. Clogs cannot be made so accurately by machinery as by hand. They look neater, but they are not so comfortable. A clog has got to be a clog. Other clogs are in the market, but I know not from where. A McClellan of Ohio got up a clog with a wood and iron bottom some years ago. The market was flooded with them. Now they are out of existence altogether. We make the tops of dancing clogs generally of morocco. They are also made of kip and calf. Clog shoes would be excellent for wearing in mud, slosh and snow; but you can't make the American people wear them. You can't wear these shoes unless you are willing to make a noise in the world.

"The wooden-bottomed shoe is the only thing that will keep the feet dry and warm in damp walking. Gum shoes draw the oil out of the leather and ruin the inside shoes. Gum shoes stop all respiration of the foot, and make the inside of the gum shoe damp. Our wooden sole is hollowed out to fit the foot, whereas a leather sole is straight and has to be worn into a hollow by the foot. A person cannot dance so long in jig shoes as in clogs. We have made clogs for John Rushton, who can dance longer than any other dancer heard of, viz., over an hour.

"Clogs bring the strain and the movement upon the ankle and the knee and not so much on the front foot and the toe-joints. Look how I stand and walk with this clog. You see that with the clog the bearing comes on the heel.

"We have sold thousands of pairs to dyers, tanners, bleachers, marble-sawyers, pork-packers, coke-yard men, carriage-washers, ice-cream makers and to galvanizers, at whose work the vitriol destroys a pair of leather shoes in a day; farmers, gardeners, the stage and the Oneida community," and he showed me an order from the last-named for half a dozen pairs.

"Wherever work is in wet or dampness, clogs are superior to leather for health and economy. Dancing clogs are made neater, lighter, and more finished than the working clog. The upper is of morocco and lined with calf or sheep-skin, according to order, and decorated with silver or gold-leathered scollops around the top, and tipped or sometimes a heart or star over the toes. The dancing-clog is red or light blue or all black, according to the preference of the dancer. In old times they were all red; now they are all black. Dancing clogs are always shoes, and working clogs generally, but sometimes boots. Dancing clogs are laced in the Oxford tie style.

Appendix

"We sold a man a pair of clogs that saved his life. He worked in the Dutchess printing works at Wappingers Falls. His shoe caught in the machinery, and, had it been leather, he must have been drawn in, but, being wood, it stopped the machinery.

"My brother was fireman in the old volunteer service and used to run to fires in clogs. Working clogs are worn principally by dyers, bleachers and tanners. We have made clogs for the head and under cooks of the Fifth avenue hotel, the St. Nicholas hotel, the St. Denis and others."

"What need of clogs have cooks?"

"The kitchen proper is brick-floored and as neat as a pin; but the storeroom floors, from which the meats and other things are brought out, are often briny and greasy.

"Men in sugar refineries wear clogs, where a leather sole would burn out in a week. They use them on the kiln head, where they have to keep turning over the bone dust, or whatever it is that refines the sugar, and where the floor is almost red hot. Spinners wear a clog like this," and he held up a sole with a groove iron nailed to the bottom of the sole around the edge.

"We make about 700 pairs of clogs in a year, my father and I. We hire nobody. He makes the soles and I the uppers, and I nail them together. 'We tried some of the best English clog makers, but their work wouldn't do. A Frenchman came to us once. His knife was different from ours. We fitted him up a bench, and the first morning, having set him to work, I went to breakfast. When I came back the man had gone, his tools and all. We haven't seen him since. He was accustomed to making soft wood soles. We use hard wood. Soft wood wears longer and is worked easier. Hard wood resists the wet, and in dancing it gives a better sound. Hard wood has a short, brittle grain, but soft wood has a long, fibrous, tenacious grain, hard to split, and therefore more durable,"

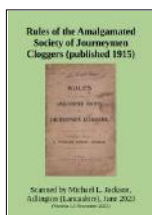
"What do you mean by 'gives a better sound?'"

"A clearer clap; just as a drum, when tightened up, gives a different sound from a loose one. Dancers prefer the hard wood, although the soles, bulk for bulk, are heavier than of soft wood. Yet we can make them thinner."

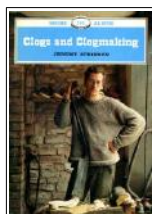
Evening Star, 11th November 1879

Further Reading

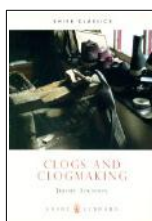
(English language titles only)



Amalgamated Society of Journeymen Cloggers, *Rules*, Oldham, 1915. Journeymen Cloggers were the employees of Master Cloggers, and their Amalgamated Society was equivalent to a trade union. Free download from the Internet Archive [here](#).



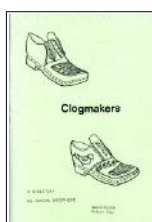
Atkinson, Jeremy *Clogs and Clogmaking*, Aylesbury, 1984. Written by an active clog maker, who specialises in making clog soles the traditional way, with cloggers' knives. Well-illustrated with black and white photographs, it includes a brief list of other clog makers.



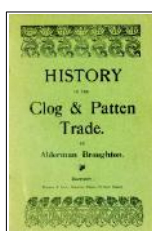
Atkinson, Jeremy *Clogs and Clogmaking*, Botley, 2008. Republished by Shire Books, the 2008 edition no longer includes the list of other clog makers, but there is a list of museums to visit which have collections relevant to clog making.



Broomhead, Duncan, *Clogmakers – A Directory*, Manchester, March 1983. A directory of British clog makers identified as being active in the early 1980s, together with some no longer in the trade but who were known within recent memory. Useful illustrations of clog crimps (patterns in the leather uppers). Free download [here](#).



Broomhead, Duncan, *Clogmakers – A Directory*, Manchester, May 1983. An updated edition of the directory with additional illustrations. Both editions are available free of charge as PDF documents. Free download from the Internet Archive [here](#).



Broughton, Alderman Thomas, *History of the Clog & Patten Trade* Accrington, c1899. Includes an essay by clogger James Butterworth of Manchester. Broughton's booklet endorsed the Flemish weavers origins myth. It includes advertisements for businesses involved in the clog trade, including suppliers of clog blocks, leather, clasps, irons and tools.



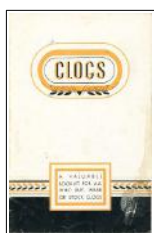
Butterworth, Philip, Thomas Lamb, Master Clogger and George Childs, *Journeyman Clogger: The Last Cloggers in Oldham, Part I*, Tools and Trades History Society, 2022. The author interviewed Thomas Lamb in the mid-1960s. In this part he explains how clogs were made and includes illustrations of the tools used.



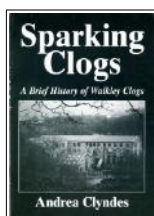
Butterworth, Philip, Thomas Lamb, Master Clogger and George Childs, *Journeyman Clogger: The Last Cloggers in Oldham, Part II*, Tools and Trades History Society, 2023. In this part the author looks at George Childs. It is illustrated with photographs of Childs making clogs, and has pictures of tools and different styles of clogs.



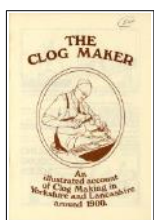
Butterworth, Philip, Thomas Lamb, Master Clogger and George Childs, *Journeyman Clogger: The Last Cloggers in Oldham, Part III*, Tools and Trades History Society, 2023. In this final part of the series the author presents more illustrations of clog styles, based on those included in the catalogue of Bolton's Lion Clog Works.



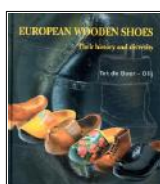
Clog Publicity Association, *Clogs*, Hebden Bridge, 1950s. An illustrated booklet for use by cloggers to promote clog wearing. Shows the clog styles available from many cloggers, and suggests where they should be worn. No publication date, but approximately 1950s. Free download from the Internet Archive [here](#).



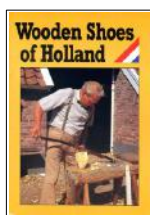
Clyndes, Andrea, *Sparkling Clogs – A Brief History of Walkley Clogs*, Todmorden, 1997. Illustrated with black and white photographs. The history of the Hebden Bridge clog sole works from John Maude, via Frank Walkley, to the new management of the 1990s.



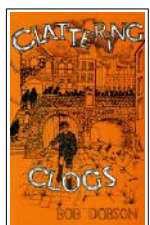
Colne Valley Museum, *The Clog Maker – An illustrated account of Clog Making in Yorkshire and Lancashire around 1900*, Golcar, undated. Illustrations show how a clogger would carve clog soles and make a pair of clogs. Still available from the museum. Check opening times online or via Facebook.



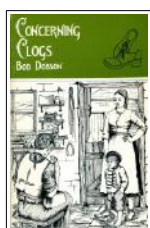
de Boer-Olij, Tet, *European Wooden Shoes – Their history and diversity*, The Netherlands, 2002. Illustrated with colour and black and white photographs, and drawings, this hardback was published by a Dutch klompenmuseum. Wooden shoes from many European countries, including England, are discussed.



Dendermonde, Max and Scholten, Herman, *Wooden Shoes of Holland*, The Netherlands, undated. Illustrated with colour photographs and line drawings, this booklet shows the making of Dutch klompen by traditional and modern methods.



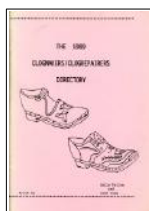
Dobson, Bob, *Clattering Clogs*, Blackpool, 1981. An informative and entertaining book, illustrated with black and white photographs. Includes lists of clog dance teachers and clog makers current at the time of publication.



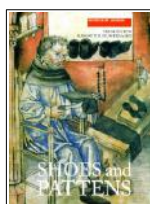
Dobson, Bob, *Concerning Clogs*, Clapham (Yorkshire), 1979. A well-researched and illustrated history of clog making, which rejects the old myth that Lancashire clogs were inspired by wooden shoes worn by Flemish weavers.



Dobson, Bob, *Concerning Clogs*, Blackpool, 1993. An update to the 1979 edition, which includes lists of the cloggers trading in the early 1990s, clog dance teachers, and teams which performed in clogs, whether clog dancers, North West Morris dancers, or performers of other styles. A useful historical record.



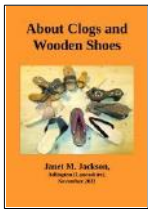
Fallon, Sally and Lepp, Jane, *The 1989 Clogmakers/Clogrepairers Directory*, Cheshire, 1989. An updated version of the directory first compiled by Duncan Broomhead in 1983. By 1989 a number of cloggers listed by Broomhead in 1983 were no longer in business.



Grew, Francis and de Neergaard Margrethe, *Shoes and Pattens*, Woodbridge, 2006. First published in 1988, this includes black and white photographs and drawings of pattens, believed to be the forerunners of wooden soled clogs.



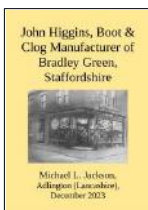
Hartley, Marie and Ingilby, Joan, *Making Boots, Shoes & Clogs*, Otley, 1997. Illustrated with old and contemporary black and white photographs of clog making, including the Nelsons of Settle, Yorkshire.



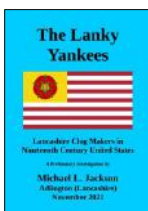
Jackson, Janet M., *About Clogs and Wooden Shoes*, Adlington (Lancashire), 2023. A comparison of different styles of clogs and wooden shoes from around the world, inspired by vendors' inaccurate listings on auction websites. Free download from the Internet Archive [here](#).



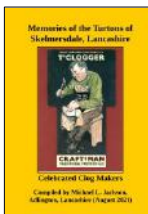
Jackson, Michael L., *Clog Makers to the Stars*, Adlington (Lancashire), 2021. The history of the clog-making Hallam family of Wigan, Lancashire, some of whom moved to London and produced clogs for the stars of the day. Free download from the Internet Archive [here](#).



Jackson, Michael L., *John Higgins, Boot & Clog Manufacturer of Bradley Green, Staffordshire*, Adlington (Lancashire), 2023. This short history of John Higgins and his father was inspired by the purchase of the photograph which appears on the cover. A free download from the Internet Archive is available [here](#).



Jackson, Michael L., *Lanky Yankees – Lancashire Clog Makers in Nineteenth Century United States*, Adlington (Lancashire), 2021. A brief account of two Lancashire clog makers who were in business in the USA in the 1880s, including a report of a gory clog fight. Free download from the Internet Archive [here](#).



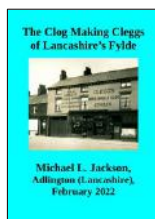
Jackson, Michael L., *Memories of the Turtons of Skelmersdale, Lancashire – Celebrated Clog Makers*, Adlington (Lancashire), 2021. Memories of Bill, Yvonne, and Sandra Turton, probably the best-known clog makers in Lancashire in the late twentieth century. Illustrated with black and white photographs. Free download [here](#).



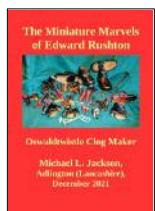
Jackson, Michael L., *The Aarons of Halifax – Boot, Shoe & Clog Makers*, Adlington (Lancashire), 2022. The Aaron family of Halifax made boots and shoes for many years before adding wooden-soled clogs to their range. Free download from the Internet Archive [here](#).



Jackson, Michael L., *The Cleggs – A Lancashire Clog Making Dynasty*, The Lancastrian, Friends of Real Lancashire, 2022. A short history of the Cleggs, who made clogs in several Lancashire towns and villages, Ireland, and possibly in Utah (United States of America.)



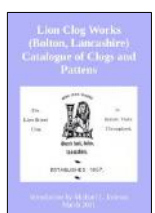
Jackson, Michael L., *The Clog Making Cleggs of Lancashire's Fylde*, Adlington (Lancashire), 2022. The history of the Cleggs, nowadays best known for their former clog shops in Kirkham and Poulton-le-Fylde. They also traded as cloggers in other Fylde towns and villages, in other Lancashire towns, in Ireland, and perhaps in Utah (USA). Free download from the Internet Archive [here](#).



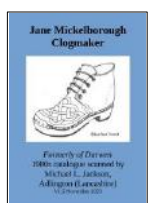
Jackson, Michael L., *The Miniature Marvels of Edward Rushton – Oswaldtwistle Clog Maker*, Adlington (Lancashire), 2021. A brief history of Oswaldtwistle clogger Edward Rushton, illustrated with colour photographs of miniature clogs he made and collected. Free download from the Internet Archive [here](#).



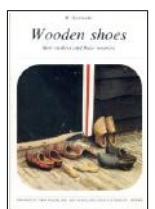
Jenkins, J. Geraint, *Clog Making* (Woodworker magazine article), London, 1962. A short article explaining the use of cloggers' knives to make clog soles. Illustrated with black and white photographs.



Lion Clog Works (Bolton) and Jackson, Michael L., *Retail Clog Catalogue*, Bolton 1920s. A catalogue of clogs made by the Lion Clog Works, together with a history of clog makers in Church bank, Bolton. Free download from the Internet Archive [here](#).



Mickelborough, Jane, *Clog Catalogue*, Darwen (Lancashire), 1980s. A short document showing the styles of clogs made by former clogger in Darwen during the 1980s. Free download from the Internet Archive [here](#).

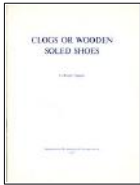


Noorlander, H., *Wooden shoes – their makers and their wearers*, Arnhem, 1978. Illustrated with black and white photographs and drawings. Covers the history of wooden shoes in the Netherlands and other European countries, including England.

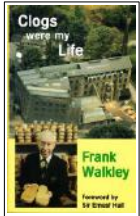


Sommerfeld, Adolf, *History of footwear with wooden soles*, Berlin, 1940. A short illustrated history of pattens and clogs republished as a pamphlet by the Klompenmuseum in the Netherlands. In addition to European wooden shoes, footwear in Syria, Korea, and Japan is discussed.

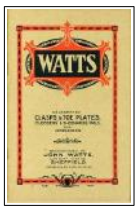
Further Reading



Vigeon, Evelyn, *Clogs or Wooden Soled Shoes*, Journal of the Costume Society, 1977. Black and white photographs and drawings. An excellent history of the development of clogs in Britain. Vigeon rejects the myth that clogs were inspired by the wooden shoes of Flemish weavers.



Walkley, Frank, *Clogs Were My Life*, Lewes, 1998. Frank Walkley's autobiography gives the history of his clog business into the 1980s, and gives an impression of the clog making trade at that time. Walkley is dismissive of 'one man band' rival clog makers.



Watts, John, *Celebrated Clasps & Toe Plates, Cloggers' & Shoemakers' Tools and Accessories*, Sheffield, c1920. A catalogue of the clasps, toe plates ('tins'), and tools produced by a Sheffield manufacturer and sold to many cloggers throughout Britain. Free download from the Internet Archive [here](#).



Williams, Launcelot, *The Old Art of Clogging (Lancashire Life article)*, Manchester, 1953. A short article about the display of clogger's tools in the Castle Museum, York, and an explanation of how clogs were made entirely by hand, largely a lost art by the 1950s.

Titles by year of publication

- c1899 **Broughton, Alderman Thomas**, *History of the Clog & Patten Trade* Accrington.
- 1915 **Amalgamated Society of Journeymen Cloggers**, *Rules*, Oldham.
- c1920 **Watts, John**, *Celebrated Clasps & Toe Plates, Cloggers' & Shoemakers' Tools and Accessories*, Sheffield.
- 1940 **Sommerfield, Adolf**, *History of footwear with wooden soles*, Berlin.
- 1950s **Clog Publicity Association**, *Clogs*, Hebden Bridge.
- 1953 **Williams, Launcelot**, *The Old Art of Clogging (Lancashire Life article)*, Manchester.
- 1962 **Jenkins, J. Geraint**, *Clog Making (Woodworker magazine article)*, London.

Further Reading

- 1977 **Vigeon, Evelyn**, *Clogs or Wooden Soled Shoes*, Journal of the Costume Society.
- 1978 **Noorlander, H.**, *Wooden shoes – their makers and their wearers*, Arnhem.
- 1979 **Dobson, Bob**, *Concerning Clogs*, Clapham (Yorkshire).
- 1980s **Mickelborough, Jane**, *Clog Catalogue*, Darwen (Lancashire).
- 1981 **Dobson, Bob**, *Clattering Clogs*, Blackpool.
- 1983 **Broomhead, Duncan**, *Clogmakers – A Directory*, Manchester.
- 1984 **Atkinson, Jeremy** *Clogs and Clogmaking*, Aylesbury.
- 1989 **Fallon, Sally and Lepp, Jane**, *The 1989 Clogmakers/Clogrepairers Directory*, Cheshire.
- 1993 **Dobson, Bob**, *Concerning Clogs*, Blackpool.
- 1997 **Clyndes, Andrea**, *Sparkling Clogs – A Brief History of Walkley Clogs*, Todmorden.
- 1997 **Hartley, Marie and Ingilby, Joan**, *Making Boots, Shoes & Clogs*, Otley.
- 1998 **Walkley, Frank**, *Clogs Were My Life*, Lewes.
- 2002 **de Boer, Tet**, *European Wooden Shoes – Their history and diversity*, The Netherlands.
- 2006 **Grew, Francis and de Neergaard Margrethe**, *Shoes and Pattens*, Woodbridge.
- 2008 **Atkinson, Jeremy**, *Clogs and Clogmaking*, Botley.
- 2021 **Jackson, Michael L.**, *Memories of the Turtons of Skelmersdale, Lancashire – Celebrated Clog Makers*, Adlington (Lancashire).
- 2021 **Jackson, Michael L.**, *Clog Makers to the Stars*, Adlington (Lancashire).
- 2021 **Jackson, Michael L.**, *Lanky Yankees*, Adlington (Lancashire).
- 2021 **Jackson, Michael L.**, *The Miniature Marvels of Edward Rushton – Oswaldtwistle Clog Maker*, Adlington (Lancashire).

Further Reading

- 2022 **Jackson, Michael L.**, *The Clog Making Cleggs of Lancashire's Fylde*, Adlington (Lancashire).
- 2022 **Jackson, Michael L.**, *The Cleggs – A Lancashire Clog Making Dynasty*, The Lancastrian, Friends of Real Lancashire.
- 2022 **Jackson, Michael L.**, *The Aarons of Halifax – Boot, Shoe & Clog Makers*, Adlington (Lancashire).
- 2022 **Butterworth, Philip**, *Thomas Lamb, Master Clogger and George Childs, Journeyman Clogger: The Last Cloggers in Oldham, Part I*, Tools and Trades History Society.
- 2023 **Butterworth, Philip**, *Thomas Lamb, Master Clogger and George Childs, Journeyman Clogger: The Last Cloggers in Oldham, Part II*, Tools and Trades History Society.
- 2023 **Butterworth, Philip**, *Thomas Lamb, Master Clogger and George Childs, Journeyman Clogger: The Last Cloggers in Oldham, Part III*, Tools and Trades History Society.
- 2023 **Jackson, Janet M.**, *About Clogs and Wooden Shoes*, Adlington (Lancashire).
- 2023 **Jackson, Michael L.**, *John Higgins, Boot & Clog Manufacturer of Bradley Green, Staffordshire*, Adlington (Lancashire).

Undated

Colne Valley Museum, *The Clog Maker*, Golcar, possibly 1990s.

Dendermonde, Max and Scholten, Herman, *Wooden Shoes of Holland*, The Netherlands.

Availability of free PDF editions

A number of the publications are either out of copyright, or their authors have given permission for them to be distributed as free PDFs. Such titles plus those written by Michael L. Jackson have been uploaded to the Internet Archive and are available for reading online or as free downloads. Some titles have also been made available in Facebook groups, but only for downloading by group members.

Additional information about clogs, pattens, and wooden shoes may be found on the following Facebook pages:

[Clogs & Pattens of Britain & Ireland](#)

[World Clogs & Wooden Shoes](#)

[Ceramic Clogs & Wooden Shoes](#)

Links to Google Photos albums of photographs of clogs, pattens, wooden shoes, tools, postcards, souvenirs, etc. may be found on the following Pinterest boards created by Michael L. Jackson:

[UK Clogs](#)

[Pattens & Patten Rings](#)

[Clasp Clogs](#)

[Boot Clogs \(all styles\)](#)

[Boot Clogs \(lace-up\)](#)

[Boot Clogs \(flap & buckle\)](#)

[Baltic Clogs \(1, 2 or 3 buckle versions\)](#)

[Over-Clogs](#)

[One-bar Clogs \(buttons & buckles\)](#)

[Shoe Clogs \(with laces\)](#)

[Shoe Clogs \(with buckles\)](#)

[Fancy / Dandy Clogs](#)

[Step Dancing Clogs](#)

[North West Morris Dancing Clogs](#)

[Wartime Clogs & Wooden Shoes](#)

[Slipper Clogs & Slip-on Clogs](#)

[Ankle-strap Clogs](#)

[Clogs with unusual uppers](#)

[Children's Clogs and Wooden Shoes](#)

[Miniature Clogs & Pattens](#)

[Clog Making & Repairing Components & Tools](#)

[Clog & Wooden Shoe Ornaments & Souvenirs](#)

[Clog & Wooden Shoe Badges & Brooches](#)
[Dolls & Toy Animals in Clogs & Wooden Shoes](#)
[Clog-related Records](#)
[Museum Clog Collections](#)
[Clog Postcards: Clog & Wooden Shoe Makers](#)
[Clog Postcards: Ordinary People](#)
[Clog Postcards: Performers \(Dancers & Actors\)](#)
[Clog Postcards: People in Costumes](#)
[Clog Postcards: Places](#)
[Clog Postcards: Holiday Wind-ups](#)
[Making Clogs & Wooden Shoes \(Videos\)](#)
[Clog-related Documents](#)
[Books: Clogs & Clogmaking](#)
[Books: Clog Dancing & Clog Dancers](#)
[Riggs of Hawkshead](#)
[Clogs and Beer](#)
[Historic Lancashire](#)
[World Clogs & Wooden Shoes](#)
[World Clogs & Wooden Shoes - Mainly Wood](#)
[World Clogs & Wooden Shoes - Patten-like Shoes](#)
[World Clogs & Wooden Shoes - Boots & Shoes](#)
[World Clogs & Wooden Shoes - Slip-ons](#)
[World Clogs & Wooden Shoes - German Shoes 1930s](#)
[World Clogs & Wooden Shoes - French Shoes 1942](#)
[World Clogs & Wooden Shoes - Souvenirs etc.](#)
[World Clogs & Wooden Shoes - Making & Repairing](#)
[World Clogs & Wooden Shoes - Books](#)
[World Clogs & Wooden Shoes - Postcards & Beermats](#)
[World Clogs & Wooden Shoes - Dutch Postcards](#)
[World Clogs & Wooden Shoes - Documents](#)
[World Clogs & Wooden Shoes - Other People's Pins](#)
[Books: European Wooden Shoes \(Sabots & klompen\)](#)
[Ceramic Clogs & Wooden Shoes](#)

More boards relevant to clogs and wooden shoes may be added in future. Check the following Pinterest board:

[Michael L. Jackson's Pinterest Boards](#)

The following webpage also presents previews of the Pinterest boards:

<https://www.clogsandpattens.org.uk/pinterest-boards>

Further Reading

Other pages on that website which may be of interest are as follows:

<https://www.clogsandpattens.org.uk/pattens-patten-rings>

<https://www.clogsandpattens.org.uk/clasp-clogs>

<https://www.clogsandpattens.org.uk/boot-clogs>

<https://www.clogsandpattens.org.uk/shoe-clogs>

<https://www.clogsandpattens.org.uk/clog-wooden-shoe-illustrations>

<https://www.clogsandpattens.org.uk/postcards>

<https://www.clogsandpattens.org.uk/documents>

<https://www.clogsandpattens.org.uk/free-pdf-downloads>

<https://www.clogsandpattens.org.uk/videos-makers>

<https://www.clogsandpattens.org.uk/books-magazines>

<https://www.clogsandpattens.org.uk/useful-links>

Additional pages will be added to <https://www.clogsandpattens.org.uk/home> in due course.